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ABSTRACT

Intended to help people in museum education better understand what museums are doing, this study examines school-related youth education in Canadian museums and implications for the relationship between museums and the public education system. The major sources of information are interviews, visits to institutions, and responses to questionnaires on museum-school relations. These are supplemented by documentation collected from various institutions and informal conversations with people involved in museum education. Themes reported include the developing sense of museum education in Canada, the huge numbers of people served, the emerging professional identity of museum personnel and their sense of commitment to museum education, the role and status of the museum educator within the museum, communication and working relationships with the public school system and with teachers, the varieties of school related services, and future directions. A bibliography is provided. (RM)

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A REPORT
ON
CANADIAN
SCHOOL-RELATED
MUSEUM EDUCATION

by

Mary Herbert

December, 1981

SO 014 572

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EXECUTIVE SUMMARY AND RECOMMENDATIONS

Most Canadian museums are new institutions. Museums have, for the most part, only recently played a part in Canadian cultural life and this colours every aspect of this report. The Canadian public, attracted by new buildings and lavish permanent exhibits, is increasingly conscious of museums. The programming this public now expects was often developed primarily to encourage people to walk in the front door of new museum facilities. As the physical presence of museums becomes established, the wider educational function of museums is of emerging importance. Canadians today are museum visitors, but museums now must educate the public to become museum users. The challenge to museum educators is to develop the rationale and means by which the museum becomes an integrated part of formal and informal Canadian education.

Museum educators are working in a climate of increasing sophistication in museum professionalism on the part of all museum workers. The implications the educational function of museums has for collections, conservation, and research are emerging. Museum workers are only beginning to understand the complexity of the questions raised by accepting museums as educational institutions.

There is a new sense of professionalism among museum educators. As these educators grow in museum experience, they are directing their own development toward articulating guiding principles which are both educationally and museologically sound. A key vehicle for this professionalism is the formation of formal and informal networks which provide an opportunity for theoretical discussion as well as an exchange of practical advice.

There are impediments to this growth of professionalism which include:

> There is a lack of research about museum education conducted in a Canadian context. Existing research tends to be directed toward visitor demographics and visitor reactions to exhibits. The research which does exist is not often readily accessible. The common literature of museum educators is meagre and fragmented.
>
> One of the measures museums most frequently use to justify their existence to the public, government, and even themselves is the number of visits. The number of students' visits is often believed to be particularly important. Museum educators, who frequently see themselves and are seen to be most directly responsible for the size of these numbers, are reluctant to do anything which might decrease them. The major problem museum educators face is that public programming, and especially school programming, requires constant, immediate attention.

> The on-line pressure of keeping existing forms of programming available makes it extremely difficult to develop new approaches to museum education based on the accumulated wisdom of the past decade and the changing needs of the public.
>
> The demands of museum educators' jobs, especially in larger museums, have not been conducive to their becoming involved in policy formation or planning. In general, the educational function has not had equal weight within the power structure of Canadian museums, although there are indications that this is changing.

Museum educators are closely bound to the public education system at many levels: as a dominant model of how learning happens, as a source of educational theory and research, and as a major audience for museum programmes. Most trends which affect the public education system reverberate in the museum educator's world. The public education system is changing and museum educators are having trouble meeting the challenges of these changes. Some major reasons for this include:

> Many museum educators are not yet able to clearly articulate what museum education is and what its possibilities and limitations in relationship to

school education are.

Most museums are bound to a narrow range of school programming. This programming is usually for elementary students. It is based on the assumption that Canadian social studies and, to a lesser extent, natural science, are an important part of the course of study.

The most usual forms of school programming are dependent on the school population having easy access to transportation.

Many museums have few formal communications links with the public education system. Often museum educators have neither the understanding nor the means by which they can collaborate with the Departments of Education, Boards of Education, or schools.

Despite these problems, most museum educators see their work with schools as an important, continuing part of what they do.

Concluding Suggestions

1. A Canadian text on the relationship of museum education to museum theory and educational theory is needed as a readily available common reference and basis of discussion for Canadian museum educators, other museum workers, and the public, including school educators.

2. More, and more accessible, research is needed about museum programming. Little is known about the expectations, attitudes, interests, feelings, perceptions, and insights of the museum educators, adults, students, teachers, and others actively engaged in programming.

3. Canadian museums need a museum-based centre for museum education committed to documenting and researching the museums' educational function, and providing opportunities for graduate study.

4. A central aim of museum education should be to help the public become museum users, rather than museum visitors. This public would be able to independently interpret objects, to understand the purpose and function of museums, and to use

museums to answer their own questions about their environmental and cultural heritage.

5. Museum educators, individually and collectively, should begin to ask that time for research and professional development be part of their job descriptions. It has long been recognized that teachers burn-out if the continuing, immediate demands of the classroom are not balanced with in-service days, summer school sessions and sabbatical leaves. The daily demands placed on most museum educators are similar to those made of classroom teachers, but museum educators are not similarly protected.

6. Museum administrators and museum educators must find means for evaluating the worth of their efforts other than visitor statistics. They must document the quality of their programming and more often proclaim their successes in new ways.

7. More information about the functions of museums, should be incorporated into programming so the public, including the school public, are helped to fully understand museums both as a source of

content about objects and of methods for looking at objects with greater understanding.

8. Opportunities must be made for more museum educators to develop professional skills which enable them to play a greater role in museum administration, planning, and policy formulation.

9. Most museums need to assess their relationships with the public education system. Strategies should be developed to make both the content and forms of programming more flexible and responsive to the changing needs of the schools.

10. Most museums need to build better formal communications links with Departments of Education and Boards of Education. It is also increasingly important that these links are made with teachers' unions and associations.

11. People who work in museums with only a few staff members often have valuable insights into how museum education works as an integrated function of the museum. More opportunities should be made for these museum workers to reflect upon

and share their perceptions with people working in larger institutions.

12. People who work in museums situated in small communities often have a good understanding of how to communicate with a community, large or small. They know their audiences. Often they have a clearly developed vision of the museum's role within the community. More opportunities should be made for them to share their thinking and experiences with other museum workers from institutions situated in large urban areas.

THE REPORT

Chapter I

INTRODUCTION

The following report is an examination of school-related museum education in Canada. The primary purpose is to portray the quality of school-related museum education through an examination of common themes. The report is written from the museum perspective; in general, that of the schools is considered only indirectly. It is also written from the museum educator's perspective; museum administrators, curators, and trustees have little voice in it.

Almost all of the institutions considered in this study define themselves as museums, first and foremost. With few exceptions, these institutions are not art galleries, science centres, nature centres, or heritage parks. Although most of Canada's largest museums are considered here, many smaller Canadian museums are not. Furthermore, some institutions are used repeatedly as exemplars of aspects of museum education. This is not intended to imply that there are not good examples elsewhere. What it does indicate is that these are the institutions the author came to know best in the course of her work.

Despite the limitations of the study, within the context of school-related museum education, many more general themes and issues in museum education emerge. For example, it is impossible to think about the forms of school programming without considering the position of museum educators within their own institutions and the relationship between museums and the public education system. To discuss the future of school-related museum education, the growing sense museum educators have of their own profession must be examined as well as the changing relationship between museums and the general public. School-related museum education serves as an entry point into many broad issues of museums' communicating function.

The intent of this report is to create a vivid, meaningful portrayal of a complex, developing aspect of Canadian museums. It is hoped this study will be useful as a reflective tool to help people in museum education better understand what they are doing and making.

Chapter II

BACKGROUND OF THE STUDY

Survey of Literature

A frustration for anyone trying to develop an understanding of Canadian museum education is the lack of published research on the topic.

According to Walter Brown (Note 1), most existing research focusses on the demographics of visitors and on what visitors are observed to do once they enter the museum. Most of the work on visitor behavior is conducted in terms of the relationship of a visitor to the gallery. In his five point summary of "the outcomes of the research on visitor behavior over the past fifty years" (p. 5), all generalizations made describe aspects of what the visitor does in the presence of an exhibit.

The research emphasis on exhibits is also reflected in a bibliography of education-communication research being prepared for the Committee of Education and Cultural Action of the International Committee on Museums (ICOM) (Screven, Note 2). Although the bibliography is designed for the museum professional who "would like to find out what may already be known about communicating with museum visitors of various types", Screven further explains:

> Research on education/communication in museums . . . seeks reliable information on characteristics of target museum audiences (education, time available, viewing habits, biases, misconceptions, etc.), and the effectiveness of various exhibition methods for particular audiences and educational objectives.

The emphasis is again on exhibits.

Little work has been addressed to museum education in a broader sense although recently there have been indications that the research interest is widening. In 1980, the Museum of Anthropology at the University of British Columbia applied to the Museum Assistance Programmes of the National Museums Corporation to fund a researcher, Emmett Hannibal, to conduct a study of how philosophies of education and theories of learning and development are influencing the practice of Canadian museum education. In 1981, again with funding from the Museum Assistance Programmes, programming evaluations were prepared for the Provincial Museum of Alberta's "Traditions in Transition" (Sumida & Morin, Note 3), the Winnipeg Art Gallery's "Amautik" (Brownlee & Kelly, Note 4), and the National Museum of Natural Sciences' eastern tour of the "Touring Museum for Toddlers" sponsored by the New Brunswick Museum (Pearse, Note 5), and these are available through the Museum Assistance Programmes. However, with a few exceptions (Moynes, 1977; Two Surveys, 1981; Wohler, 1976 are examples), the numerous programmes and learning materials developed and implemented by Canada's museums for both general and school audiences have not been the object of study, let alone published, accessible research.

Canadian museum workers who wish to develop their theoretical understanding of their educational function through written sources must rely on British or, more usually, American works. The context of these sometimes diminishes their applicability and impact. For example, there are few Canadian equivalents to many of the museums investigated in The Art Museum as Educator (Newsom & Silver, 1978) or the settings for research supported by the Smithsonian Institution. In lieu of other sources, it is this research which forms the large portion of the meagre, fragmented common literature of Canadian museum education.

According to international definition, a museum is an institution which "acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of man and his environment" (ICOM, 1974). The only idea about which museum educators are in nearly universal agreement is developed out of this definition: that is, that this material evidence, artifacts and specimens, is somehow the foundation of museum education. "It is the three-dimensional reality and the authenticity of objects that matter, and the stimulation to eye and hand" (Wittlin, 1970, p. 205). A decade later, Caston (1980) echoes:

> Those "things", or objects, . . . are clearly the heart of the museum. The object, the tangible evidence of the natural world, readily captures imagination. . . . The museum, unlike other educational systems, can rely on authentic objects, not words, as the chief educational tool. . . . The object is the most obvious aspect of the museum's uniqueness and indeed provides an unlimited resource for learning. (p. 22)

Because there is general agreement that things are the basis of museum education, many museum educators would go on to say that visual education is a central element of museum education. As the report of the Smithsonian's Museums and Education Conference (Larabee, 1968) suggests, educators are trying to get people to look at things (p. 213). The importance of this is underscored in a UNESCO (1973) publication on the educational role of museums, "The visual approach to learning is the special contribution of the museum" (p. 18).

Beyond the idea that museum education is about learning to look at things, museum educators are neither clear nor in agreement when it comes to explicating the connotations of "education" in their world. There are no textbooks on the educational philosophy of museums which serve as a shared framework for the discussion of museum education. Most of what museum educators say about what education means for them is expressed in the context of specific instances of programming. At the Museums and Education conference, Grove (1968) challenged museum educators on this issue:

> At national and regional meetings, people talk tirelessly about what they are doing. Only infrequently do they discuss publicly why they do what they do, what principles guide, what theories inform. (p. 80)

This challenge is echoed by Wohler in his study of the educational potential of history museums in Canada:

> It is a sad commentary on the professional responsibility of many major museums and a further indicator of the need for museum education studies that education programmes are held for the sake of having programmes because 'programmes are a good thing'. (p. 62)

Despite the often-cited work of Newsom and Silver and the appearance of several more titles on museum education (Lehman & Ingoe, 1981; Press, 1979), the challenge remains, for the most part, unmet.

If one wants to begin to understand further connotations that the word "education" has for most museum educators, one must turn to a variety of public statements. At first reading, these can often seem to be so inclusive as to be almost meaningless. For example, when Wittlin moves beyond her clear statement of the importance of objects to explicate what is meant by education in a museum context, she claims all of human progress as the museum educator's domain:

> What is the museum's interpretation of "education"? Is it our sole desire to feed information into people or do we understand education to be a process of wider scope: a tuning of people to their best ability to think judiciously and to feel humanely? To realize new relationships between phenomena on earth, and between their own behaviors and what happens around them? And to develop a wider gamut of understandings and of appreciations, and--why not say it-- of satisfaction with the fact of having been born and of being alive?
>
> Obviously a museum exhibition can merely offer skeleton information and may light up interest with regard to a single point or to a few points, but if such impact is achieved with the help of the somewhat primordial forces of objects, a great number of people may gain the necessary momentum to explore further by means of abstract media, first of all by verbal communication, oral or written. I venture to propose that the criterion of "good" education is its capacity to propel human beings along their evolutionary trajectory; in this case from the building of concrete models of the world to the use of more complex and abstract terms. (p. 206)

Out of these frequently sweeping statements several themes emerge which are also common in the definitions many museum educators would give of "museum education." For the museum educator, there is a whole constellation of notions around the idea that museum education, even school-related museum education, should be oriented to the individual. In a recent article on the relevancy of museum education for art teachers, Robert Ott (1980) explains, "The basis of what is to be learned through museum education is the fulfillment by the individual of his or her appreciation of art" (p. 8). This interest in individualized education is linked to the importance that most museum educators ascribe to the non-compulsory nature of their institutions. Another participant at the Museums and Schools conference put it this way:

> To the question, "What is the difference between a museum and a school?", one of our staff said without a moment's hesitation, "One is optional." That does not say that school groups should not visit museums. It simply says that a museum visitor should be given the option to observe, and to ignore, what he chooses. It is the museum's responsibility to engage the visitor so he does not waste his time. (Butler, 1968, p. 184)

For museum educators, the educational emphasis is on individual discovery and Grove, at least, claims that museums "invented discovery learning a long time ago" (p. 84). Although museum educators seldom use the term "affective", the stimulation of affective learning is seen to be one of the museum's special strengths.

> Much has been written from as far back as the philosophers of taste, to present day humanists about this encounter between man and object. It is a highly personal experience, and often words seem to be inadequate to express what is happening. Some call

> this an aesthetic experience; others choose not to label it at all. As an educator you can not "teach" this; you can only provide the conditions where meaningful encounters can occur. When this happens you must be ready to draw it out, nourish it, and aid in its development. (Caston, p. 24)

Another recurring theme is that the museum is an environment in which holistic approaches to learning can flourish. Ott speaks for many of his colleagues when he says, "Museum education . . . attempts to expand the horizon of the individuals who participate through inter-disciplinary means that cut across many humanistic and scientific concerns" (p. 9).

Also of importance is the idea that through museum education lifelong educational habits are developed. Again, Ott speaks for others, "The measure of successful museum education is often the possibility of a continuing lifelong education experience . . . for the general public and for the young in our schools" (p. 8).

From these various sources, one can see that for many museum educators, "education" within the museum connotes education which is, in addition to being object-based, also visual, individualized, holistic and lifelong. Bound up in this composite image is the ways in which museum educators describe their relationship with school-based educators and education.

In an extension of Grove's description of the museum as the "conscience" of the school, Newsom and Silver speak of museum educators' "unbridled educational freedom (to) experiment, present what interests them, ignore the formal school curriculum" and which "at times, borders on license" (p. 487). Also Sebolt (Berry et al.,

1980) describes museum educators as: "Often high-powered people who may 'run over' teachers without ever realizing what they have done. Museum personnel, according to my observations, are outgoing and creative. They're going to change the whole world" (p. 11).

In sharp contrast to this picture of undisciplined, uncompromising would-be agents of educational change, is Heine's (1976) description of the educational objectives of American museums in their school programming:

> From all the materials, one aim and only one aim stands out, namely the desire of the museums to conform: How can the museum best augment the school curriculum, how can it best serve the schools? (p. 1)

Bay (1973) comes to a similar conclusion after her investigations of programming at numerous museums. "At all museums, formal programmes are planned and taught with the school curriculum in mind" (p. 263). American museum educators have also recently begun to use the word "collaboration" in describing the relationship they hope to achieve with the schools. This is, in part, due to the work of the Cultural Education Collaborative's Collaborative Humanities Project which is attempting to build lasting partnerships between museums and schools (Cultural Education Collaborative, Note 6; Hein, Note 7).

Despite the emerging emphasis on collaborative approaches, the differences in the perspectives of people involved in school-related museum education is often mentioned. Usually two perspectives are recognized: that of educators who work within the school system and that of educators who work within the museum. Frequently, it is stated or implied that these two perspectives are incongruous. At the Smithsonian's Museums and Education Conference, Grove portrays this unshared vision of education in a provocative address:

> School administrators are suspicious and ask what kind of educational institutions are museums, anyhow? They are quite outside the establishment. They award few grades or certificates. And, worst of all, they tend to prefer silent mutely questioning artifacts to golden words.
>
> There is a good deal of quiet humor in this situation. . . . If the schools were suddenly to attend to certain neglected areas, the education function of museums would alter drastically, diminish, and become something of an anachronism--each man his own docent. "Go away," says the school. "I'd rather like to but I can't," the museum replies. "We are bound together. You see, I am your conscience." (pp. 81-82)

A more balanced analysis of these differences is found in the editorial comments of Newsom and Silver:

> One difficulty that hampers cooperative efforts between museum educators and classroom teachers seems to derive from the perceptions each has of the other. For museum educators . . . it is often difficult to imagine what a teacher's professional life is like and what the boundaries of his world and experience are. The result is that some museum people tend to over estimate what teachers can absorb and others to join the chorus of critics who lump all teachers together as rigid, insensitive to their students . . . and . . . excessively interested in getting a day off.
>
> But to turn the matter around, for many teachers the museum is a cold, incomprehensible place where mute objects of uncertain educational value follow on one another in confusing sequence. The floors are hard, the children unruly, the bus trip a hassle . . . and the museum staff not always sympathetic or skillful. (p. 466)

Most of what has been written about these differences has been authored by people who, although they may once have been part of the school system, work within the museum world (Bay, 1973; Larabee, 1968; Lehman & Ingoe, in press; Newsom & Silver, 1978; Press, 1979). They comment extensively on how they believe school-based educators view the museum, museum education, and museum personnel and throughout this commentary there are some points of general agreement. For example, again and again, it is stated or implied that teachers are intimidated by the museum world. At a recent seminar on school-related museum education, museum educator, Alberta Sebolt, gave the following typical description of teachers to her colleagues:

> They're very fearful . . . because they feel put down by museums in many cases. They feel museum professionals do not share their concerns. Due to the differences in backgrounds and objectives they are often afraid to ask questions. (Berry et al., p. 11)

Also, museum educators frequently bemoan their belief that teachers do not understand museums and are thus unable to make good educational use of them. As one museum educator (Beardsley, 1975) put it, "Museums are presently underutilized by schools. The teachers themselves have not learned to use the facilities of museums" (p. 192). Museum educators believe that a source of this lack of understanding is that school-based educators and museum-based educators bring different shades of meaning to the word "education". As Shotz (1962) comments, "The schools and museums both speak of 'education,' but the term frequently holds widely divergent connotations for both" (p. 30). Museum educators express confidence that they understand what is meant by "education" in the school world; education there is ordered, rational, sequential and compulsory. Newsom (1978) explains, "Schoolteachers, faced with the primary responsibility for their class' progress and behaviour, are inclined to value discipline and graded, measurable achievement" (p. 487). Rarely, however, do museum educators express confidence that school-based educators possess an understanding of what the museum-based educator means by "education." Beardsley goes on to say, "School personnel are charged not only with not understanding museums, but also with not understanding museum education" (p. 192). As Bay concludes, "If teachers are to make effective use of museums, they must have a clear idea of what museum education is all about. Many teachers are poorly informed in this respect" (p. 263).

From the literature, it would appear that museum educators feel a need for more research in areas of museum endeavor beyond visitor reactions to exhibits. Museum education, including school-related museum education, involves a whole range of activity, people, and perspectives. It is a concern for wholeness that leads researchers at the Smithsonian Institution (Wolf, Andis, Tisdal, & Tymitz, 1979; Wolf & Tymitz, 1979a, 1979b, 1979c) to develop qualitative approaches to studying museums. As Wolf and Tymitz (1979c) explain in their guide for conducting what they call "naturalistic" evaluations:

> We have learned . . . that there are many stories to be told. In our accumulating work in museum study, we remain impressed with the range of extant perceptions, beliefs, hopes, and fears expressed by people involved in or affected by museum programs and exhibits. (p. 4)

In describing how they gain access to understanding a museum event, they direct the researcher to this variety of perspectives as the source of meaning:

> Persons experiencing the program or exhibit in question should have the opportunity to describe their experiences, assess the quality thereof, and comment on the meaning of those experiences to them.
>
> The purpose is to uncover the mutliple realities and multiple perceptions that exist and are provoked as people experience the museum environment--it reveals the configuration of meaning that emerges. (pp. 2-3)

In order to understand the complexity of museum events, Canadians are also asking a wider range of questions and seeking answers through qualitative, as well as quantitative, methodologies. Some researchers who have recently been involved in this work include Harold Pearse at the Nova Scotia College of Art and Design in Halifax, Roger Simon and Joel Weiss at the Ontario Institute for Studies in Education in Toronto, Emmett Hannibal at the Manitoba Museum of Man and Nature in Winnipeg, and students and staff at the Museum of Anthropology at the University of British Columbia in Vancouver.

Although the literature on museum education, especially as it happens in Canadian museums, is still not extensive, there is far more available today than even a few years ago when Wohler surveyed the field (pp. 9-11) and Cuthbertson prepared her bibliography on the topic (Note 8). There is evidence that museums are increasingly interested in asking questions about their relationships with the public and formulating their answers based on research. As more of this work is published, museum workers involved in museum education are developing a common literature and thus a clearer framework for their professional activities and development.

Format and Conduct of the Study

This study has been influenced by the work of Robert L. Wolf and Barbara Tymitz of the Smithsonian Institution. Wolf and Tymitz have been developing ways of understanding museums through what they call a naturalistic-responsive approach. Attributes of this approach include:

(1) conducting inquiry which does not have specifically stated, preconceived objectives;

(2) responding to interests and questions are they arise out of the process of inquiry; and

(3) recognizing differences in perspectives and values.
Naturalistic-responsive approaches to research acknowledge that human situations are complex and messy; that there are multiple realities and multiple truths. When research is complete, the material collected is arranged and interpreted in ways to portray and make clear patterns of meanings. Often there are detailed contextual descriptions. The words of the people being investigated are reported at length in an effort to convey the nuances of meaning.

The major sources of information for this study are interviews (see Appendix A), visits to institutions (see Appendix B), and responses to a questionnaire on museum-school relations (see Appendix C). These are supplemented by documentation collected from various institutions and informal conversations with people involved in museum education.

From the outset, the focus of this investigation was youth education, and especially school-related youth education, in Canadian museums. Throughout the investigative process, as information and impressions were collected, emerging themes were identified, verified and augmented. At the end of the investigation, the accumulated information and analysis was assembled in a final form.

The major themes are chapter headings. Although some names are omitted and the identifying details of some incidents have been changed, this report remains filled with the words and actions of the people who are its subject. Analysis and description are interwoven. Some things do not fit into neat categories; there is no bottom line. In lieu of conclusions, key elements of the analysis are underlines within the text. Also, the last chapter, "Future Directions", describes attributes of an emerging framework for museum education in Canadian museums and its implications for the relationship between museums and the public education system.

Chapter III

A DEVELOPING SENSE OF MUSEUM EDUCATION

Most museums in Canada are new institutions, and even those which are not have experienced tremendous growth in the past ten or fifteen years. This most important fact in the development of Canadian museums colours most of the issues discussed in this report.

Until very recently, the efforts of many Canadian museums have been directed at collecting, research, and the creation of permanent exhibits. *As the physical presence of museums becomes established across the country, the educational role of museum workers--the responsibility for making the link between museums and the public--is of emerging importance.* The director of one of Canada's largest western museums claims that education will become the most important museum function in the next few years, which he predicts will be a time of public accountability. He goes on to say that production and design staffs will be reduced and education staffs increased.

In the early 1970s, most people who found themselves employed as museum educators were confronted with a responsibility which was both challenging and bewildering. They were working in a time of educational optimism. What they brought to their positions was a deep interest in education, especially activity-oriented education, and enthusiasm for developing learning experiences through informal experimentation involving objects from their museums. Also, they believed that learning was a natural, enjoyable human activity. One person who worked as a museum educator then cites the influence of the Whole Earth Catalog and the Foxfire books as important; she and her colleagues saw museums as a vehicle for teaching people, especially children, whole processes which would enable them to be more self-sufficient, environmentally aware citizens of the earth. Typically, these museum educators had no previous museum training or museum work experience and they had few written materials to guide them. Many did not have job descriptions, although often both they and their institution felt a special commitment to reaching school audiences.

What followed was a period of experimentation. Although these educators themselves were in the process of learning to become museum educators without guidelines in institutions which were also rapidly growing and changing, they also had the on-going responsibility of museum teaching and the public, pulled in the wake of the Centennial celebrations, responded in enthusiastic throngs. As their work developed, problems and questions emerged, the solutions and answers to which were formulated and tested on the job. Museum-school relationships were especially complicated as museum educators tried to balance the needs and constraints of of schools with those of their own institutions: Should touching artifacts be part of programmes being offered every week, thirty weeks of the year? Were models an answer? Should museums try to meet teachers' needs for information, materials, programmes on topics which are not supported by collections? How much should a museum class be like a school class? A director of a provincial museum in eastern Canada reflects: "We got established through sporadic attempts to respond to outside pressures or to share ideas and interests of staff. What seemed successful got established and became tradition." He adds, "One of the advantages of economic restraint is we are forced to realize we lack clear direction in museum education. We must now look at how we establish a direction and what that direction should be."

The older and, usually, larger Canadian museums are entering a time in which education is a clear and important function of their institutions. The public is using the museums' educational services. A museum educator of nine years' experience explains of the school classes offered by her institution: "We've always thought the more, the better, but now we no longer have to beg school boards to send students. We are always booked up now." A concern within these established institutions is how to meet the needs of a public who have become accustomed, and even dependent, on forms of service developed during the past decade which are now being used to nearly full capacity. The obvious solutions of more facilities and staff are usually not an immediate option in the current economic climate. Furthermore, both museum workers and the public are in an evaluative mood after years of growth.

Not all museums in Canada have established education programmes. Many smaller, newer institutions are just beginning to develop or implement these programmes. For example, the

Ukrainian Museum of Canada, located near downtown Saskatoon, recently opened the doors to its new building. The staff is small and there is a single education and extension officer. She works alone in a position which can be expanded in many possible directions. She is just beginning to set up school programmes. In consultation with a friend, who teaches school, she has outlined how she feels the museum's resources might used in Saskatchewan's curriculum. Although school programming is of special interest to her, it is only one aspect of her job. In effect, she is responsible for all communication with the public.

At the newly opened Diefenbaker Centre, also in Saskatoon, the museum educator is a young woman who was hired on contract after her institution's opening when, as she explains, "suddenly there were all these teachers calling and buses arriving at the door." To meet this demand, she developed a range of five programmes. She now teaches these programmes which are offered twice a day. After a single year's work, the programming she gives is almost completely booked.

The situation in which these two museum educators find themselves is similar to that of museum educators who were beginning their jobs ten or fifteen years ago. They have come to positions where they can set many of the directions for public programming at their institutions and where they must respond to numerous possibilities and pressures. Both are excited about their jobs and willing to work long hours. Because both enjoy teaching, they are attracted to leading public programmes as well as developing and coordinating them. The woman from the Ukrainian Museum comments that her initial approach to programming is to try to do it all herself. In a discussion of how she would like to develop school programmes, she describes an image she has of herself playing the role of an immigrant, in costume, speaking Ukrainian. She knows she could use her own role-playing as a powerful way of animating the objects associated with the Ukrainian settlement of Saskatchewan. The educator from the Diefenbaker Centre is already deeply involved in teaching the classes she designed. Because they are so popular, she now has little time for other activities.

Although both these women are in situations akin to those of their colleagues in the early days of older institutions, there are also important differences. The educator from the Diefenbaker Centre came to a position where there already was a school system eager to use the educational resources of her institution and her immediate problem was how to meet this demand as quickly as possible. At the Ukrainian Museum, the educator is concerned that her inclination to lead school programming herself may quickly make schools dependent on her as the way to gain access to her institution. Although both work alone as educators, they are within easy contact of other museum educators. They are in a community where the Western Development Museum has had great impact on the public, including the schools. The two people working in the Communications Division there, as well as the Extension Officer for the Saskatoon Branch, have years of experience they are willing to share. Upon completion of an interpretive training course in Ontario, one of the first things the educator from the Diefenbaker Centre did when she arrived in Saskatoon was to contact these people to find out what was already happening in public programming. Also both educators are active in the Saskatchewan Museums Association. One specifically cites this contact, as well as her membership in the Canadian Museums Association and Interpretation Canada, as vital in enabling her to keep a perspective on her work, despite the immediate, daily pressures.

Across the country, smaller, new museums usually view educational programming as a priority. Often school programming is emphasized, in part because it is a way to reach a broad cross-section of the community. The Director-Curator of Ontario's Atikokan Centennial Museum, who is also the museum educator, explains:

> Many parents have never visited the Museum--but with numerous tours available for schools, I would say about ninety-five percent of all children have had a visit to the Museum. This creates a rapport with the children and they return to visit again.

In the questionnaires completed by staff of newer museums, there are only a few instances of public or school programmes being discontinued, cut back, or even at a standstill. Instead, despite the frequently mentioned frustrations of insufficient staff and budget, public programming, and especially school programming, is described with enthusiasm and plans. The following comes from the Red Deer and District Museum in Alberta:

With fifty percent of our staff of four persons having been teachers before joining the Museum, educational programming receives a very high priority at our Museum. Our small staff is hampered in efforts to develop educational programmes because exhibition work and other duties seem to eat up the time available. We have, however, good plans carefully developed which are ready and waiting for an opportunity to grow.

From the Moncton Museum in New Brunswick:

The education programme at the Moncton Museum began in January, 1981. We feel we have made a good beginning. We have had to educate the public to the fact the Museum exists since it is only seven years old and also make the teachers aware that the Museum offers them materials and teaching aids. The children are slowly catching on that learning can be fun and that they can come and browse in their free time. We are very encouraged by the increase in interest by the teachers this September and have already had over one hundred students participate since October 1.

From the Village Acadien in Caraquet, New Brunswick:

L'étude des civilisations matérielles antérieures est un phénomène récent au Nouveau-Brunswick. . . . Le Village Historique Acadien offre une nouvelle perspective en matière d'education--voir civilisation matérielle. . . . En ce qui nous concerne ici au Village Historique Acadien, nous en somme encore au stage expérimental dans le secteur d'éducation. Les activités que nous tenons sont planifiées et orientées vers la construction d'un centre d'éducation qui, si tout va bien, devrait prendre forme dans un avenir rapproche.

And from Guelph Civil Museum in Ontario:

We are not offering (classes in the schools) at this time as the Museum has been open one and half years and we would prefer to have people come to the Museum until we are better established. . . . We are starting this month a formal programme for junior level (grade 4). It has been suggested to all grade four teachers in Guelph. We hope to expand to include a grade eight and a high school level programme. . . . The teachers are eager and supportive. We have even had some offer suggestions for how we can fit a programme to the high school level. The feedback so far has been very positive.

For numerous newer museums, education, and often school-related education in particular, is recognized as a priority from the outset. As the physical presence of Canadian museums becomes established across the country, the educational function increases in importance at older institutions as well. Many existing forms of museum education were developed by inexperienced museum educators for a public unsophisticated in the use of museums. Although these forms of museum education are now often used to full capacity, museum educators, who have grown with their institutions and publics in museum experience, are questioning them. This questioning is also prompted by the spirit of public accountability developing in all aspects of public service.

Chapter IV

THE NUMBERS GAME

One of the most impressive things about Canadian museums today is the huge numbers of people they serve. Fifty-four institutions answering the questionnaire were able to report the number of visits to them in 1980; the total number was approximately 7,694,500.

A clear and important function of a museum is education, as the British Columbia Provincial Museum explains in its publication, What is a Provincial Museum?

> The Provincial Museum means many things to many people. Above all, it is one of the most important educational resources in the community, with a growing presence throughout the Province. (British Columbia Provincial Museum, 1974, p. 5)

Furthermore, often the most extensive education programmes offered by Canada's major museums are specifically designed for schools. For example, the largest single task of the Royal Ontario Museum's Education Department is "to carry out all formal teaching in the Museum except for teaching done by curatorial staff". In 1975-76, the tangible result of this mandate was the scheduling of over 160,000 students, 85,000 of whom participated in programmes designed and directed by R.O.M. staff (Moynes, p. 1). Similarly, the Manitoba Museum of Man and Nature says of its programming:

> A wide variety of programmes on Manitoba's historical, cultural, and ecological heritage are presented to school children and the general public. In fact, thirty per cent of all school children in the province come to the Museum over the school year. (Discover Manitoba, Note 9)

According to the questionnaire, the forty-six institutions keeping records of the number of student visits report a total of about 768,000 in the 1980/81 school year. For most of these institutions, students comprise between ten and twenty percent of their total number of visitors. The thirty-three which offer school-related activities and were able to supply statistics say about 500,000 students participated in programmes given within their museums in 1981-81 and another 250,000 were served by the twenty-eight offering extension programmes.

The Importance of Numbers

For almost all institutions, the number of those who visit or are involved in programmes is considered to be an important measure of success by people both inside and outside museums. When asked to describe his institution, one museum director expressed deep concern about the adverse effects the numbers of people his Education Section is trying to serve is having on the quality of programming. In the next breath, he spoke with pride about the hundreds of thousands of visitors who come through his museum's doors each year. In these two sentences he typified the quandary of many museum professionals. The value of museums is often evaluated in terms of visitor numbers, but as these numbers increase programming may become less individualized and innovative. There is a constant tension within most museums between the need to pull more people through the doors and the desire to provide better developed programming.

The need to justify in terms of quantity is increased by the value placed on visitor numbers by people outside museums who are important to their existence. For example, a provincial deputy minister, when queried about the value of the provincial museum to his eastern province, referred to "the great bus loads of youngsters" in the opening sentences of his reply. The provincial science curriculum consultant of a western province describes his provincial museum as successful because of the number of students it attracts.

For museum educators themselves, attendance figures are also usually a matter of importance, if not so clearly considered to be a measure of success. In British Columbia's Lower Mainland, there is a group of about forty-five museum educators who meet and circulate an informal newsletter about their professional interests and concerns. In the March, 1980, newsletter, Bev MacPherson, from the Vancouver Museum, made the following report:

> Some very practical ideas resulted from our day-long get together. By way of summary and for those who couldn't be with us--our discussion of fluctuating attendance figures is a real concern to many of us. Some of the reasons for declining attendance include increased competition between institutions, seasonal preference on the part of teachers for spring trips, and the increased cost of transportation. A recent

> survey by the Vancouver Aquarium staff indicated that a drop in school population and supposed cutbacks in field trip money is not a real factor. In fact, the per child support has increased. Our responsibility to provide clear information, updates, to relate our programmes to the needs of students, and to do this frequently is once again emphasized. The teachers' memory is short. The nature of school programming is such that we must encourage repeated use of our facilities--evaluation and updating of programmes, a high profile of services to schools, and continued responsiveness to the audience are essential if we want to maintain past attendance records.

Numbers and Schools

One source of high attendance figures is schools. Museum programmes for schools are often enormously popular. On the questionnaires, there are frequent references to programmes which are used to nearly full capacity. From the New Brunswick Museum:

> The schools now use us extensively and even with cuts in school busing, etc., our attendance is still growing. The schools are aware of not only what we offer, but also more and more what we can offer.

And from the British Columbia Provincial Museum: "We simply do not have the resources (staff or money) to meet current demands." The National Museum of Man now reaches 40,000 students with the National Loans Programme each year and, in reference to this: "The kit programme continues to be booked solidly." At the beginning of this school year at the Nova Scotia Museum, almost all school classes were scheduled by teachers within the first two booking days and the most popular offerings were filled within hours. At another institution, a museum educator who runs one of the country's largest school programmes privately admits that she no longer actively encourages new schools to come to her museum because the school services do not have room for more.

School programming requires enormous energy. In the fifty-nine returned questionnaires, the 129 full-time museum workers, who spend all or part of their time in education and extension work, devote seventy-nine person years to school-related activities. Of the thirty responding institutions who are assisted in their education and extension work by 1150 volunteers, 1104 volunteers are engaged in school services.

The Effects of Numbers: Several Vignettes

It had been a long morning at the museum. The four basement classrooms were crowded with children. One school group arrived with an unanticipated twenty extra students for the Prehistoric Life class; the accompanying teacher apologetically explained that her district no longer allowed a bus to transport students on a field trip unless it was filled to capacity. Bad weather caused another group to be twenty minutes late for a workshop, forcing the museum teacher to hastily abbreviate the session. Domestic emergencies and illness resulted in too few volunteer muesum teachers to conduct the usual activity sessions in Pioneer Life and Native Birds and the remaining volunteer teachers sensed their classes' disappointment. About ten-twenty the movie projector faltered and stopped. At eleven, when most of the morning's challenges had seemingly been met, the Education Section's secretary began a frantic search of the permanent exhibits in an effort to locate the Coordinator of Volunteers. Finally finding her near the polar bear diorama with a group of grade four students, the secretary calls to her in a hushed, yet urgent voice: "Help. There's a Prehistoric Life in the basement and they aren't booked!"

Although the unexpected Prehistoric Life was welcomed and helped as much as possible to benefit from the visit, the morning illustrates a theme which is typical of many museum educators' working lives, especially those involved in school programming. *There is little flexibility to respond to the unexpected challenge or opportunity because the climate in which contemporary museum education occurs is often one of continuing attempts to balance the rigid schedules of other organizations and institutions, the requirements of large numbers of people, and the scarcity of space and other resources.*

Some of the museum workers who spend the largest part of their time actually conducting school programming work in small museums. These people, often by themselves, handle the formidable administrative tasks of such programming as well as the constant pressures of actually conducting the programmes they organize. One such curator, a woman in Ontario well over the age of retirement and paid slightly more than a hundred dollars a month for her almost single-handed operation of her small community's museum, writes that in addition to conducting school tours and helping the local students with school projects, "starting this September, I will be going to the schools on a volunteer basis to teach history or whatever else the schools may request me to do." Another woman, close to the usual age of retirement, is the sole educator at a pioneer homestead which has been preserved by the fast-growing western city which surrounds it. Every morning and every afternoon of each school day, she guides a class of elementary students through a two hour pioneer living session which combines information about the homestead with participation in six activities: making scones over an open fire, making ice cream, making butter, carding and spinning, sawing wood, and candle dipping. Her sessions are a masterpiece of organization. The teachers must attend a training session held on Tuesday evenings in order to qualify to bring their classes. Additionally, each of these teachers must find and train five adult assistants to direct and supervise the activities of the six groups into which the class is divided. At twenty minute intervals, the groups rotate so that every student has a chance to try all the activities. By the end of the session, everyone has helped produce a class collection of charred scones, slathered in pale butter, delicious, runny ice cream, lumpy candles, and grey, greasy twists of wool. Things like these are some of the tangible evidence of the remarkable stamina and organizational skills of educators in many small museums. *These people from small museums may often be a source of valuable insight and practical advice to educators working in larger, and thus somewhat more specialized,* *museum settings*.

Even for the museum educator who does not spend many days actually conducting programmes, frequently time can be filled with a variety of short-term, reactive activities in response to the constant demands of the public. What follows is a real account of a day, selected at random, of one such educator who, for the purposes of this description, is called Cindy. Cindy works at the Nova Scotia Museum.

It's Monday morning. Cindy comes bursting into her office. As usual, her manner is alert, fully present, and ready to put the day in place. She spends the early part of her morning "trouble-shooting", as she calls it. She is concerned that on Sunday someone in a wheelchair was unable to get into the building because the access ramp is covered by ice and snow. She corners Sam, who is responsible for many of the Museum's odd jobs. He is, at first, defensive. She persists. Sam leaves. Later he can be seen chipping and salting the ice.

Cindy goes off to the front desk near the museum's entrance. Martha, who should be there, is late and so Cindy volunteers to take over. On the way, she stops to count the coat hangers on the racks where the school classes hang their coats. "We really should get more coat hangers," she comments. When we arrive at the Centre, Cindy's gaze falls to the pencil box. "We need more yellow pencils for the Yellowmuseum quiz," she announces. She goes on to explain that of all the things she has designed for use by kids, the Yellowmuseum quiz is one of her favourites. It has drawings of objects to be found in the museum exhibit area and it asks the user to identify their yellow parts and colour them. "A kid who can't read can use it too," she points out.

Martha arrives and Cindy sets off for her office again. En route she stops off at the Education Office to see if any class on the waiting list can be contacted as a substitute for a class which suddenly cancelled their booking for Tuesday's Reptiles. It seems to be short notice to locate a substitute class. Cindy leaves the Office and heads through a classroom where she stops to put shells away left out from a weekend's use. She locates and sets out some artifacts for the Material Culture class.

As she returns to her office she explains she spent Sunday at the Museum answering a backlog of written requests she had not had time to answer during the working week. Andrew, from the Science Section, arrives. He wants a jar of spermacetti wax, which has been used in a school class on whales, put back in the Science Section. Cindy resists. She explains that she feels at least some of it must be available for students to smell. The phone rings and Andrew leaves. A teacher is calling to book a class at the planetarium. Soon there is another call; the planetarium, which is located on a nearby university campus, has had its sign stolen again.

After completing the call, she goes over to the Exhibits Section. She has a copy of the previous year's Springwatch poster which was available free to schools to help classes date the earliest occurrence of various signs of spring. Cindy wants the poster redesigned and updated. First she goes to Henry because, as she explains, he is the senior designer. He refers her to Marion, another designer. Marion seems pleased by the assignment and says she can have it done by the end of the month.

By 10:15 Cindy returns to her office and settles down to work on a school loans kit on ecology which is being jointly produced by the museum and another provincial agency. "I want it to be activity oriented," Cindy tells me. She goes on to say she wants more than a collection of objects available for the teacher to set out for student perusal; but, she fears the other people involved in the kit do not really understand her concern. She has volunteered to develop a sample classroom activity using the kit which she hopes will show them how the kit can be more participatory. While she is working, she receives a call from Hal Black, who is also involved in the kit's production. He tells her he is hoping to pilot the kit by spring. Cindy replies that there is still much work to be done and the spring deadline is unrealistic.

While Cindy continues to work, other phone calls come in. A teacher asks to borrow bird slides. Two calls from from Scout leaders who want to bring their Beaver packs in for a Wednesday evening programme Cindy offers about beavers. A colleague from Extension Services drops by with a nature commentary written by summer contract students. She asks for Cindy's opinion of its quality and accuracy. A few minutes after her departure, a member of the Education Section comes in to ask if Cindy will go through a set of slides being developed on the province's plants and evaluate the quality of the photography. Cindy says she also wants to comment on the commentary which is being written to go with the slides.

At approximately 11:30, Cindy sets aside the ecology kit material and picks up a letter she has received from a grade twelve biology student asking for information on the province's squirrels. She goes to look through a file on mammals to see if there is any printed material she can send in reply. After sorting through the contents of the file, she decides that the material there is too basic for the student's needs. She returns to her office where she looks through a Canadian Wildlife Service publications list, to no avail. She abandons her search and collects her coat and gym bag and leaves to attend a noon fitness class at the nearby YMCA.

After the class, she returns to the Museum by way of the main entrance and front desk. There she encounters Daniel, also from the Education Section. He is holding a small, rounded lump of rock. He stops Cindy and asks, "Is this sandstone?" "Yeah, I think so," she replies. He explains that a man brought the rock into the museum on Saturday wanting to know if it was an artifact. "Is it?" Cindy asks. Daniel, who has worked as an archaeologist, says he really does not know. This leads to a more general discussion of rocks and stone tools. Daniel tells Cindy there is something she should see in the mineral exhibit. She goes there with him and he shows her that paint from the exhibit cases has flaked off onto many of the specimens giving them the appearance of containing flecks of a common element.

They walk on to the Marine Room where a new exhibit centred around a whale skeleton is being installed. Cindy worked on the labels for the exhibit. They read them and Cindy comments on why the labels were selected and placed where they are. She says she feels they are good labels. She is concerned, however, that when the French versions are also in place, the effect will be confusing.

By the time she leaves the galleries, it is tea time: that is, 3:00. She makes her way to the stockroom in the Exhibits Section where tea is steeping on the stove. There she becomes involved in a long discussion with Merlin, the museum's taxidermist. First they talk of cougars, but this somehow leads Merlin to relate a vivid series of fox-trapping tales. Later Cindy explains she was gathering information to use in her Thursday's radio broadcast.

About 3:30 she rinses her mug and then goes to the third floor to spend what is left of the working day in the Science Section. Cindy's reason for this destination is to search for more detailed information about squirrels. Once there, Cindy engages Simon in a conversation about squirrels and then his research on the mice and vole distribution in the province. She also asks about some photographs she knows were taken by the Section. They were made with the intention they be included in a forthcoming publication on amphibians and reptiles, but she has heard it has been decided not to use them. She asks if she could have them to include in the school loans fossil kit. David, the Section's Chief Curator, joins the conversation, although he says little.

Cindy continues to question Simon. About 4:30, which is officially quitting time for most staff, several people in the Science Section take their leave. Cindy, Simon, and David continue to talk for another fifteen minutes. Then Cindy turns to David and says, "I suppose it's getting too late for us to discuss nominations for the cultural awards." David agrees and suggests they meet later in the week.

Shortly before 5:00, Cindy leaves the lab and returns to the Education Section where she stops by her mail box in the Section's office to see if there are any phone messages. There is a request for a planetarium booking. She returns to her own office and, in preparation for Tuesday, makes a short list of things to be done, then straightens her desk in a cursory way. She pulls on her coat and by 5:15 she is walking briskly along the parking lot, heading for home. *Cindy's day typifies the constant, unrelenting multiplicity of demands which fill the working lives of most museum educators*.

One of the problems of the on-line nature of museum educators' work is there is little time for reflection. When this observation is made to another museum educator at a large institution, he responds with the following comments:

Educator : If people are just sitting there with nothing to do, they know something will come up in ten minutes.

: : : : : : : : : :

Investigator : How do you ever get free space to do more long-term things?

Educator : We don't, usually. Space gets filled with added extras. We rearrange a classroom display or come to the library to check a fact. People do not turn to developmental projects.

: : : : : : : : : :

Investigator : What about cutting out non-museum-oriented requests. Would that be possible?

Educator : Difficult. People have learned to "ask the museum". Our reputation is built on that . . . I don't know how you get people to stand back away from things.

A science curator who is sometimes very involved in school programming puts it this way: "You know, we make jokes around here about the teacher who says 'Please send me information about the oceans', but we are always helpful and responsive. Sometimes I wonder if we do ourselves a disservice. People feel free to ask us anything."

Although some members of the public, including the school public, may feel free to ask museum educators all sorts of things, *museum educators themselves usually strive to offer services which are in harmony with museums' other functions*. *Because of the nature of museums, museum educators are confronted with questions* *and problems which are rarely, if ever, encountered in other educational settings*. For example, although opportunities to dress in clothes of another era can be a powerful and memorable part of a museum lesson, today authentic period clothing is rarely used because of conservation considerations. A military museum offered to loan the education department at a nearby museum crude copies of uniforms for students to wear during a regularly offered class on local history. The clothing was accepted and is enormously popular; nevertheless, some of the museum educators involved question teaching a museum lesson with reproduction items, especially ones of poor quality. A running debate among one group of educators is whether or not the decision to develop, produce and loan facsimiles of nineteenth century maps is a project which should be happening in a museum. This is another example of museum educators' uncertainty and concern about the relationship between their programmes and the real objects in museums' collections. A discussion which circles through the Education Section at the Nova Scotia Museum and has its origins in the nature of a museum focusses on the mammal and bird specimens in the Project Room: should people be allowed to touch them? The taxidermist thinks not because they are too fragile and he tires of reburbishing them. One Section member says they should be because she wants the Project Room to be a place where the Museum is explored through all the senses. Another supports her because he believes the museum educator's role in the institution is to try to find ways to ensure that the public has as much direct access to museum collections as the history and science curators will allow. A third disagrees because he argues that a cold, silent, motionless specimen with glass eyes tells visitors nothing about living animals.

Questions such as these surface again and again in museum educators' lives, usually in the context of a particular incident. Often, however, there is not time to resolve or pursue them. If an educational principle is touched upon, its explicit dimensions may be quickly forgotten. Discussions are rarely documented. When a question resurfaces, it is difficult to reconstruct earlier discussions and so there is little opportunity to build on previous thinking.

The above vignettes--the Prehistoric Life, the woman at the small museum in Ontario and at the homestead in the urban west, Cindy's day, the questions prompted by reproduction uniforms, facsimile maps, and stuffed animals--reflect much of what is at the heart of museum educators' relationship with the public, and especially the schools. As a result of the pressures of keeping attendance figures high, responding to the already huge numbers of visitors, and meeting the public's and school's demands for existing forms of service, many museum educators do not have the time, reserve energy, or incentive to develop new programmes, especially if they involve fewer people or may be initially unpopular. However, without exception, the actions of the museum educators described in these vignettes are guided by a dedication to their jobs, a willingness to work hard, a sense of responsibility to the public, and an underlying belief that what they are doing, despite the problems and pressures, is educationally important.

Chapter V

AN EMERGING PROFESSIONAL IDENTITY

A common characteristic of people who work in museum education, whether they are full-time or part-time, whether they are paid or unpaid, is their sense of commitment to their work. Until recently, however, there has been little opportunity for museum educators to explore a common sense of identity. Perhaps because their jobs are so structured and immediate, it has been difficult to get beyond their institutions to make contact with their colleagues. When one education, who was just beginning school programmes at her institution, was asked why she did not turn to other museum educators in her city for help, her reply was, "I never thought of it. . . . It's so obvious." When a series of slides of classes and workshops held at a large museum in Quebec was shown, staff members were asked if this documentation had been shared; the answer was "no".

There have been past attempts to put museum educators in touch with one another. In the early 1970s, through the Canadian Museums Association, the Packet Project was organized by a group of people interested in museum education. Most were from large institutions and active CMA members. One person who was involved, Mary Sparling, explained the Project came from a need to share successful programming ideas at a time when a number of people were simultaneously involved in extensive programme development in widely separated, but similar settings. "It was the show-and-tell idea. We were to send our materials to one person who would duplicate them and assemble and distribute packages to the Project's members. . . . We had travel funds to meet once a year." The Packet Project existed for about two years, but "as the people who were most active in it went on to other things, or became more deeply involved in their own institutions, it disappeared."

Museum educators today frequently comment about their sense of isolation from one another and their desire to know what others are doing and, more important, thinking. The strongest theme to emerge from comments made on evaluation forms distributed at the conclusion of the Museum Educators Programme at the 1981 CMA Annual Meeting in Ottawa was the need to examine and discuss philosophical and theoretical issues at such meetings:

> "We need definition and conceptual frameworks."
>
> "We need better defined topics and more new research into the field being brought forward."
>
> "A good review of some ideas and techniques--needed some depth, however."
>
> "The level, in general, was too low. It was all so obvious for people who have worked for years in this field."
>
> "Not enough theoretical and philosophical aspects."
>
> "Sessions should be more thought-provoking."
>
> "Sessions were too junior. Most participants had more than basic knowledge. Invariably, sessions got going and we had to stop."

> "(It would be) worthwhile to develop a few more theoretical presentations--learning theories, etc."
>
> "Not enough questions asked about what kind of education we should be providing. What are the ideals? the goals we can work for? No analysis of major problems or articulation of the various approaches to education."

The people who participated in this programme decided that museum educators may wish to become a new professional committee of the CMA. An ad hoc steering committee has been formed to examine the issue of a more formal relationship with the Association.

Across the country, there are other indications that as museum educators increase in number and experience, professional networks are being formed. Most of these networks fall into one of three categories. There are those, like the CMA's ad hoc committee on education, which are an outgrowth of museum associations and made up of people who work in museums and galleries. For example, the Ontario Museums Association can readily identify those members with a professional interest in museum education. At training sessions on topics related to museum education, these museum workers come to know one another as well. As provincial museum associations become more organized and active, an emerging identifiable group is that of museum educators.

Secondly, there are networks which include people from a wide variety of institutions like parks, nature centres, and heritage sites, as well as museums, and who call themselves educators, animators, communicators, and interpreters. By far the largest of these is Interpretation Canada with regional groups across the country. Although its membership includes a large proportion of people employed in provincial and federal parks, some museum educators find the organization a stimulating supplement or alternative to the professional development and contacts provided through museums organizations. Among museum workers, the common bond is the object while among the diverse membership of Interpretation Canada, it is communication: "communicating meanings and relationships of our cultural and natural heritage to the public through first-hand involvement with the objects, artifacts, landscapes, and sites." Another group, with a far more local focus than Interpretation Canada, is the Calgary Educational Resources Group. Founded in 1978 by representatives of the Glenbow Museum, Fort Calgary, Fish Creek Provincial Park, the Calgary Zoo, and representatives of both the public and separate school boards, members share information about scheduling, training, and interpretation. In 1979-1980, "with much soul-searching the group produced a statement of purpose and appointed a one year term chairman to streamline meetings and communication", said Simone Keizer from the Energy Resources Conservation Board, who served in that capacity. Today the group includes art gallery educators, the public relations officer from the Calgary Humane Society, volunteer workers from various institutions, and others. Two major thrusts of the group's current work are cultural collaboration in education endeavors and teacher training in the use of cultural resources.

A third type of network is groups of museum educators who have organized themselves to meet and exchange ideas outside the structure of museums associations. Sometimes these groups are very informal: in Quebec, educators from the Musée des Beaux-Arts, the Musée du Québec, and other institutions meet from time to time as do Toronto area educators from museums like T. Montgomery's Inn and Fort York.

One of the most formal of these informal groups is the British Columbia Museum and Gallery Educators Group. This group of over forty educators from British Columbia's Lower Mainland meets regularly and circulates a newsletter. In addition to exchanging practical ideas and promoting a collaborative approach to educational services, the group is also struggling with a range of broader issues. Many of these reflect the concerns of museum educators across the country. Evaluation is one; how do museum educators become sensitive to the dangers of evaluation conducted by people not experienced with the museum framework? Another is developing a better understanding of object literacy; a recent effort was a two-day "think tank" on the topic. Influencing the policies of the Ministry of Education is another concern, as is developing a clearer sense of their own professional identity. There is disagreement in the group about how political it should become.

A second, similar group is becoming increasingly active in the Fraser Valley. Recently, representatives from the Lower

Mainland group attended a meeting of the Fraser Valley group.

As networks such as these develop, museum educators are becoming less isolated. As the concerns of these networks encompass more than an exchange of pratical ideas, an emerging sense of the professional identity of museum educators becomes apparent.

Chapter VI

THE MUSEUM EDUCATOR WITHIN THE MUSEUM

In many large museums, there is a feeling museum educators do not have the same status within the museum organization as other professional staff. Some evidence of this may appear trivial until accumulated. Often museum educators are separated from administrative and curatorial staff by a labyrinth of locked doors. Frequently, their offices are in the basement and are less pleasant and more crowded than those of curatorial staff. It is a common museum policy that all programmes and materials designed by education staff must be given curatorial approval, but rarely does this process work in reverse if a programme or material is the project of a curator. Sometimes education sections are organizationally separate entities with no access to the decision-making process. As one educator within such a section said, "When they have an exhibit all planned and built and set up, then they ask us in to tell them what people are learning." At large museums, it has been rare for museum educators to be involved in policy formation, planning, or general administration.

There are many reasons for the past powerlessness of museum educators within their institutions. Some do not have a strong professional self-image. At the beginning of an in-service session for a group of education students, a head and assistant head of education at a large provincial museum introduced themselves as "your hostesses" and identified themselves solely by their first names. A museum educator from British Columbia claims most of her colleagues enjoy public programming and teaching and have little interest in administration. Another points to the lack of managerial training among museum educators.

At some large museums, educators are clearly a full, integral part of the institution. At the Nova Scotia Museum, educators are titled "curators" in a deliberate effort to emphasize their equal status. Curators from other sections are expected to devote up to fifty per cent of their time on activities related to education as well. At the University of British Columbia's Museum of Anthropology, all professional staff are involved in the institution's educational activities.

At a number of other museums across the country, organizational changes are being made which place greater emphasis on museums' communicating functions. The Western Development Museum's staff has been reorganized around the functions of collections, research, and communications. Work is conducted on a project basis with representatives of the three functions involved in most projects. Recently, at the Musée du Québec, a head of curatorial functions and a head of public programming functions were appointed to administer the two major organizational divisions at that institution. Also, the Manitoba Museum of Man and Nature not long ago filled the newly created position, Chief of Public Programmes.

Museum educators sometimes feel their activities are misunderstood or unsupported by other staff, especially curatorial staff. A museum educator from a large provincial museum said of her own role:

> Museum educators are real middlemen. We are here for the school kids but we must convince teachers, administrators and even curators that what we are doing is important. Some days it is exhausting. We get tired of convincing. Educators can't just get on with it and do their own thing. Some days I feel like an overdone elastic band.

A curator from that same institution echoed her concern from another perspective in his observation that curators did not take enough time to explain their collections and research to education staff. Educators at another large museum privately expressed anger and frustration at their institution's curators who, they claimed, demonstrated no interest in making their research accessible or intelligible to the education staff or the public.

On the returned questionnaires, only a few institutions large enough to have separate sections reported extensive contact between other section and education staff in the context of school-related activities. Eight large institutions described the extent of other sections' involvement in such activities with phrases like "little or no involvement", "to a very small extent", "minimal", "not at all", and "a very minor part of their job." The most frequently mentioned form of support for school-related activities from curatorial staff was participation in training programmes for volunteer teachers.

In smaller institutions, there is more contact among staff and museum educators often work in environments where there is more understanding of and respect for one another's role. The questionnaires which seem to indicate the most harmonious relationships between educators and other museum workers come from smaller institutions with only a few employees. The Musée d'Art de Joliette describes one role of the secretary and the technician as the "Présentation d'un diaporama . . . dans les écoles régionales" and goes on to comment, "La secrétaire et le technicien ne font pas partie du Service Educatif mais donnent un coup de main à l'animatrice." The Guelph Civic Museum in Ontario says, "We all do everything" which is similar to the situation described by Dalnavert, MacDonald House Museum in Winnipeg, "All museum employees are used whenever necessary." Finally, from the Moncton Museum in New Brunswick:

> The Director has been most helpful in gathering a children's collection for "hands on" and the Curator has been very cooperative and enthusiastic in providing exhibits to interest children and the publicity person does extensive advertising.

Many smaller museums see their educational role as an integral, and even central, part of their place within their communities. Although there is a feeling among museum educators that this is not true in some larger institutions, there are also indications that this is changing. Across the country, more emphasis is being placed on the development and support of museums' communicating functions.

Chapter VII

THE MUSEUM EDUCATOR AND THE PUBLIC EDUCATION SYSTEM

Museum educators are closely bound to the public education system at many levels: as a source of educational theory and research, as a dominant model of how learning happens, and as a major audience for museum programmes. Most trends which affect the public education system reverberate in the museum educator's world.

Emerging Concerns

In commenting on the most pressing concerns their institutions are facing in their relationships with the schools, museum educators at the institutions surveyed through the questionnaire usually identified problems in the public education system rather than within their own institutions. Although some bemoaned the lack of museum resources to meet the needs of schools, more often the focus was conditions within the schools. The most commonly mentioned theme was the effects of budgetary problems within school systems and, in particular, the increasing costs of transportation. A museum educator from Manitoba put it this way:

> Increased transportation costs are making it more difficult for classes/schools to participate in a single museum programme in a day. Teachers are forced

> to fill the bus in order to justify the trip and then they must cram everything into one day. Result--a lot of tired, over-stimulated kids who really don't care to ever visit the Museum again, and a lot of unhappy guides and instructors who feel that their time with the students was less than productive.

Similar problems were cited across the country: from Ontario, "The cost of buses in this area is $43.00 and this cuts into the number of visits classes can make"; from Quebec, "Difficulté de faire réserver des autobus pour organiser des visites au Musée"; from British Columbia, "Budget cuts by various boards which trim the "luxuries" such as school tours"; from Alberta, "Pressure of rising transportation costs--either field trips are curtailed or group sizes increase to a point which strains our teaching resources"; and from Nova Scotia:

> Due to the miles involved to the farthest ends of the county, we feel our resources and programmes are not (used) by those students in the more remote areas. Some teachers make special efforts in recruiting parents with cars to drive but most rely only on school buses and trips are limited due to escalating operational costs.

There is also pressure to use buses more efficiently. For example, students attending programmes at T. Montgomery's Inn in Etobicoke, a large suburb of Toronto, still have regular access to buses, but the buses are more tightly scheduled. No longer can they simply remain in the Inn's parking lot waiting for the students to finish a session at their own pace. Another problem associated with transportation, which is happening near Toronto and in some other areas, is school boards are placing more emphasis on questions of legal responsibility. The result is teachers are more reluctant to take their students on public transportation or in private vehicles.

Like many school boards across the country, the Etobicoke Board is beset with difficulties which affect all educational services, including museums. Of the ninety schools in the Board, seventeen will be closed by the end of the year because of declining enrollments. No new teachers are being hired. Both the needs and distribution of the students are changing; most long-time residents no longer have school-age children but housing has become so expensive that these families are not being replaced by others who do. The northern end of the long, narrow Borough is filled with single family dwellings and now has few children. At the same time, the southern end, where many residences are apartments, is being filled with new Canadians from places like the West Indies and Pakistan. One of the most important questions educators at T. Montgomery's Inn are asking themselves is: "*How do we make programmes for recent immigrants more meaningful?*" *This question is also asked by other educators like those at the Museum of Anthropology and the Vancouver Museum.*

With economic retrenchment comes a parallel trend which places emphasis in curricula on basic skills: reading, writing, and math. *In some areas, less money is becoming available for the areas of study to which museums' school programming is often linked, like social studies and art.* For example, two years ago, at the Musée du Québec, a programme was developed to help art teachers use museum resources. It was implemented in Sainte-Foy, the only school district nearby to employ a number of art teachers. Museum staff conducted a series of special workshops to enable these teachers to conduct classes for their own students in the Musée. Educational cutbacks last year were the cause of this programme's suspension; Sainte-Foy decided it could no longer afford the art teachers. As an added complication, the regular classroom teachers refuse to bring the students to the Musée by themselves in protest over the dismissal of the art teachers.

Communicating with the Public Education System

What happens in the public education system affects the work of many museum educators, but communications links between museums and the public education system are often tenuous. Some museum educators find the public education system a huge, complex, impersonal bureaucracy. One Quebec educator wrote:

> . . . il n'y a aucune entente ni avec le Ministère de l'Education, ni avec aucune Commission scolaire locale, ce qui, compte-tenu de la complexite des structures scolaires . . . , est practiquement impossible à l'heure actuelle.

A problem for many, and particularly those who work within provincial museums, is they are administratively isolated from their provinces' educational structures. With the exception of the Nova Scotia Museum, museums in Canada are not administered by Departments of Education. Instead, they are usually administered by the Ministry of Culture or its equivalent. Sometimes there are no formal means of communication below the ministerial level. This can lead to confused planning and wasted resources. For example, the Head of Education and Extension at a large museum explains that his institution had been given a mandate to develop and operate a science centre. There were persistent rumours that the Department of Education was planning a similar centre, but no one within the museum had an official channel through which these could be confirmed or denied. In the questionnaires, twenty-three institutions, including some of the largest, reported no formal communications links between themselves and the schools.

Museum educators often express frustration and bewilderment at how to communicate with provincial education authorities responsible for areas of mutual concern like transportation and curriculum development. An example is the experiences of one educator who put much effort into planning a meeting with Department of Education officials to discuss how her museum and the Department could work together. When the meeting finally took place, she felt staff were both "too busy" to think about her concerns and uncertain about what use a museum could be to them. With exasperation, she described the two suggestions emerging from the meeting: "They said maybe we should do something about children in history or do an exhibit on toys in the past." Another museum educator said of her relationship with her provincial Department of Education, "The only contact I have is what I initiate."

Museum-school communications are especially complicated for museum educators working within one of the four national museums. Because education is a provincial responsibility, school programming is not part of their national mandate. For example, a federal government policy which the National Museum of Man is charged with actively promoting is the Multicultural Policy, the main objective of which is to share Canada's ethno-cultural heritages within a bilingual framework. This policy is reflected in the educational policies of some provincial governments; in provinces like Ontario, Nova Scotia and Saskatchewan the teaching of multiculturalism is part of the provincial curriculum. One of the most active educational programmes for promoting the Policy is the National Loans Programme through which multi-media artifact kits are distributed across Canada. Although the educators who are responsible for these kits bring an extensive knowledge of provincial curricula to their development and the kits are most often borrowed by schools, schools are almost never mentioned in the promotion of the kits. A few years ago the kits were called Edukits but that has been abandoned; they are now referred to only as Museum Kits.

Some museum educators are rankled by the lack of financial help they receive from the public education system. Although only fourteen of the fifty-nine institutions answering the questionnaire reported they charged users' fees to school visitors, a scant eleven said they received financial assistance from school budgets. One county museum, which is granted no funding from the schools, remarked, "Admission fees were removed at the request of the Board of Education in the hope that this would act as a stimulus for increased usage." Another Quebec museum stated that its most pressing current problem is:

> The need for the Education Department and/or School Commission to see the value of museums in education and then provide funds or teachers to establish some form of continuing programme.

Of the eleven institutions being aided through school budgets, one is receiving a special one year grant and two have what could fairly be called token support: "occasional honoraria" and "occasional donations". In an "informal brief" sent to British Columbia's Minister of Education in October, 1980, the Director of the Kelowna Centennial Museum explained that her museum has been providing school programmes for twelve years with no assistance from the Ministry of Education. She continued by pointing out that this is also the case for the approximately two hundred other museums in the Province which "almost without exception . . . are being used someway as a teaching aid." She then suggested:

> Could not the Ministry of Education look at museum programmes that have been successfully in place for three years or more and which serve an established percentage of the student enrollment for the area, with a more responsible attitude. . . ? Edit them if you will, set criteria if you must . . . but please support them, and I do mean with something a little more positive than a pat on the back.

Communicating with Teachers

How best to communicate with teachers is an on-going concern of most museum educators. David Hemphill, the Executive Director of the Manitoba Museum of Man and Nature and former teacher and school superintendent, believes informal networks with teachers are of key importance. This sentiment was repeated throughout the questionnaires. The Red Deer and District Museum commented, "All links are currently informal and quite effective--a reflection of circumstance, personalities, and size of centre." This was echoed by the Moncton Museum, "The education officer taught in District 15 in various schools and personally knows principals and heads of departments. The art coordinators are personal friends as well." Carol Wakabiashi the extension and education officer at the Western Development Museum's Saskatoon branch, explained she consciously spends time socializing with teachers and she feels it is important to identify people within the system who are keen and establish a special relationship with them. During her Museum's 2nd Annual Students' Inventions Contest, every teacher who sponsored a student inventor was contacted personally by the education staff and thanked.

Most museum educators keep a list, either written on in mental notations, of enthusiastic, museum-using teachers. At the Western Development Museum, at the Nova Scotia Museum, and at other museums serving a scattered population, telephone contact with these teachers is important. One educator at the University of British Columbia's Museum of Anthropology explained she felt it is crucial teachers be able to phone museum educators directly and call them by name. She reflected, "Teachers need a warm body on the other end of the phone." At the Manitoba Museum of Man and Nature, teachers on this list are invited to special events, like a preview of the Museum's new Boreal Forest exhibit.

In answering the questionnaires, several museums, including the Vancouver Museum, the Newfoundland Museum, and the Manitoba Museum of Man and Nature mentioned the importance of their special relationships with nearby schools in learning to effectively communicate with teachers. At these schools, which are usually within walking distance, new programmes are piloted and evaluated by teachers and students who are familiar and comfortable with museum resources and staff.

Another important aspect of communication is understanding the teachers' context with its curriculum guidelines, budgetary restraints, complicated schedules, and hierarchy. As the Curator of the Desbrisay Museum in Bridgewater, Nova Scotia, commented:

> When I stopped speculating (about) what the teacher was up against and how would I help . . . and discovered, by asking, what would be beneficial to a teacher's class studies and how his interests could help me prepare an attractive and meaningful resource for him, then my programme developed progressively.

One of the most clearly written expositions of the problems teachers face in taking students beyond the school is authored by Karl McCutcheon (1979), the secondary social studies consultant responsible for approving the grade seven and eight programmes at T. Montgomery's Inn and scheduling their use. It was published in the Quarterly of the Ontario Museums Association.

Several museum educators said it is important to be able to tell teachers that programmes have been approved by school boards or Departments of Education. At T. Montgomery's Inn, it is the support of the Board of Education and the principals which creates an atmosphere in which the teacher knows the legitimacy of a visit to the Inn during school time will not be questioned. To be able to advertise "with the endorsement of the Department of Education" was cited as crucial to the success of the Western Development Museum's Students' Inventions Contest.

Working Relationships: Some Examples

Some Canadian museums do have constructive, communicative relationships with various parts of the educational structures with which they are associated.

In Nova Scotia, the provincial museum is part of the Department of Education and is administered under the Education Resource Services Division. In addition to the Nova Scotia Museum, Education Resource Services is also responsible for library services and educational media including educational television. The Deputy Minister of Education sits on the

Museum's Board. Collaborative efforts have resulted in, among other things, a series of environmental studies guides for grade ten biology classes and an extensive museum kit programme which has been developed specifically for school use. At fourteen locations, including libraries, teacher centres and regional museums, copies of twenty-one kits and collections are available on loan to the area's teachers. Topics are tied to the Nova Scotia curriculum and include titles like "Grave Nova Scotia: A Cemetery Survey," "Black Heritage," "Animal Signatures" and "Crabs, Lobsters and Shrimps." All kits are recalled in June for refurbishment and updating by university students employed for the summer. In the early autumn, they are collected from the Museum by the people who will be distributing them. At that time, these people attend a two day workshop on effective use of these kits in the classroom. Museum resources are publicized in the same ways as information about other Departmental services. For example, the Museum's Info sheets, about aspects of Nova Scotia's human and natural history, are distributed to every teacher in the Province as inserts in the Department's newsletter.

A museum which has one of the closest working relationships with a school system of any in Canada is T. Montgomery's Inn in Etobicoke. The Inn is Etobicoke's only museum and it is funded entirely by the Borough. Its existence is justified in large part by the school programme it offers. During the school year, most of the weekday programmes are designed for grades four, seven, and eight whose curricula includes local studies. Programmes are carefully integrated into curricula; all classes are pre-visited by staff and there are extensive follow-up activities suggested to teachers.

School programmes developed by the Inn staff are approved by the Etobicoke Board of Education's social studies consultants before they are implemented. Tuesdays, Wednesdays, and Thursdays are block-booked by the Board and the consultants are given a set number of these days in which to schedule classes for Inn visits. Despite the problems of rapidly declining enrollments in the Borough's northern end, the Inn receives strong support from the Board. Also, the elementary consultant is filled with praise for the grade four programme and the secondary consultant sometimes uses funds from his own budget to enable more grade seven and eight students to participate.

At the Western Development Museum, with branches in four communities in Saskatchewan, school programmes are new enough to have their roots in the fiscal restraint of the late 1970s rather than the relative affluence of the earlier part of the decade. Out of economic necessity and common sense, the Western Development Museum has developed a relationship with the schools in which its education staff of three does the administrative work necessary to make museum resources available to teachers and assumes responsibility for specialized aspects of programming. but does not attempt to do things which might be construed to be like the teacher's role. As the Coordinator of Communication explained, "There are 1200 schools in Saskatchewan and a staff of three. That's the only way we could go." In 1977, the Chairman of the Museum's Board of Governors approached the Deputy Minister of Education about developing a programme between the Museum and schools. The Head of the Department's Curriculum Development Division was appointed contact person within the Department. A former teacher was contracted by the Museum to develop a teachers' manual on how to use the Museum as a learning resource with study outlines for lessons using each branch at each grade level. Meanwhile, the education staff in consultation with the Department's professional development staff, contacted regional superintendents, area superintendents, principals, and then individual schools about providing in-service work for teachers who wanted to use museum resources. An advisory committee on education made up of representatives from Saskatoon's three school systems was established, and they, in turn, set up museum committees within their own systems. Variations of this model are now being organized near other branches. In Moose Jaw, there is a committee made up of one resource person from each school. In Regina, the local professional development committee acts as an advisory group.

In 1979, the teachers' manual was completed. It is not elaborate. It is duplicated, not printed, and additions can easily be inserted into its looseleaf pages. Today, after a year of use, an evaluation committee of sixteen teachers is reviewing it. Evaluation questionnaires written by Museum staff were circulated and collected by members of the advisory committee in Saskatoon. In Moose Jaw, North Battleford and Yorkton, superintendents, principals, and teachers who use the Museum on a regular basis were contacted by Museum staff and asked to participate. Following the evaluation process, the Department of Education has agreed to fund a contract consultant to make any necessary revisions to the present manual. This consultant will work at the Museum for four to six months and then the revised version will be printed and distributed to all schools in the Province in a binder format. Although the Museum's volunteers will continue to do special demonstrations at teacher's requests, all museum programming for schools will be done by the teachers themselves who have been prepared through in-services and equipped with the manual.

Although most Canadian museums are not as enmeshed with the public education system as the Nova Scotia Museum, T. Montgomery's Inn, and the Western Development Museum, some other museums do have a variety of links with the public education system. At the Royal Ontario Museum, for example, there are many between the two. Students from the University of Toronto and Lakehead University can do part of their teacher training at the ROM. Toronto's suburban North York School Board has a museum studies committee made up of teachers who are enthusiastic museum users and who work with ROM staff to develop educational materials. Practicing teachers are regularly seconded to the ROM's Education staff for two year periods and all fourteen full-time members of that staff are licensed teachers.

In response to the questionnaire, seven museums cited museum education advisory committees, made up of teachers, principals, and curriculum consultants, as important in developing and maintaining museum-school communication. Also, fourteen institutions said they had members of the public education system sitting on their boards, which was the most frequently mentioned type of formal communications link.

Some of the most extensive and positive comments about communicating with a school system were part of the Guelph Civil Museum's description of its newly developing relationship with the Board of Education. These concluded with the following suggestions:

> We feel that limiting our first formal programme to grade four students was a good idea because this is when they study their community. With the Board of Education re-writing its history curriculum this year, we have had good timing--they have suggested that all grade four classes visit the museum as part of their programme. Despite the hassles involved in dealing with a bureaucratic system like a school board, it's worth the effort to co-operate. . . . We also did a preparatory survey of teachers' needs and suggestions in regards to a museum programme (covering a cross-section of schools and grades) which was most helpful in deciding our directions.

For many Canadian museums, both large and small, a major part of their educational efforts are directed to school-related services. At the same time, many of these museums are isolated from the public education system. Shifts in public education policy in areas like transportation and curriculum can have dramatic and sudden effects on school-related museum education.

Often museums have few means of recourse. As the public education system enters a period of declining enrollments, budgetary restraint, and curricular conservatism, a question many museum educators should consider is whether it is better to find ways to become more closely associated with the public education system, and thus more able to adjust forms of service to its changing conditions, or to place greater emphasis on programming for other audiences. A third option for some museums is to develop strategies which allow and encourage the education system to use museum resources in whatever ways it sees fit without the direct assistance of museum educators.

No one answer is best for all museums. At some, especially new museums in smaller communities, the arguments for concentrating on programming for school audiences are powerful. Others must be wary of too great a dependency on student visitors and of being too narrowly defined by the public education system.

Chapter VIII

THE VARIETIES OF SCHOOL-RELATED SERVICE

All of the institutions referred to in this report either presently offer or, in a few cases, are planning to offer services to the public education system.

Services for Student Visitors

The most frequently offered form of school-related service is sessions held within the institutions which combine a conducted tour of all or part of the exhibits with a related activity. At the Red Deer and District Museum, "Tours take about one hour and frequently end with a demonstration/participation programme (like) buttermaking or laundry." The Desbrisay Museum offers "a brief lecture on (a) theme or an introductory film/slide presentation followed by a look at the (related) exhibits and/or collections and then some form of activity." This pattern is repeated in many larger institutions as well. At the British Columbia Provincial Museum, "Activity or workshop programmes combine physical experience with artifacts in the activity room or galleries and looking at selected objects in the exhibits" and at the Provincial Museum of Alberta, "Structured programmes include an identified theme communicated through tactile items, selected gallery exhibits, and audio-visual aids." Forty-five institutions described themselves as offering school-related programmes similar to these.

In its commonest form, the activity-tour lasts from one to three hours and is specifically designed for, or at least most frequently used by, elementary students, especially grades four through six. As is explained on behalf of the Musée du Québec:

> Grâce à leurs horaires souples, les classes de l'élémentaire circulent dans le musée avec un grande assiduité. Leur fréquentation régulière et leur grande disponibilité sont à la base même de notre programmation. (Doré & Turmel, Note 13)

Among some museums, and particularly those in the process of developing education programmes, there is a preference to offer the services to only a few grade levels where there are clear connections between the museums' collections and curricula. The Campbell River and District Museum in British Columbia specializes in programmes for grade four, using its Northwest Coast Indian collections, and five, using its local history collections, and "both tours are designed to be complimentary to the school curriculum." At the Guelph Civic Museum in Ontario, the Dartmouth Heritage Museum in Nova Scotia, and the Musée du Quebec, the activity-tours are specifically designed for one elementary grade level and almost all students at that level within these institutions' communities participate. At T. Montgomery's Inn, programmes are carefully integrated into curricula at three grade levels. All classes are pre-visited by Inn staff and there are extensive follow-up activities suggested to teachers. The Enoch Turner Schoolhouse focusses on only one thing: a visit to a mid-nineteenth century urban schoolhouse built to educate children in a working class area of Toronto. The context for the visit is presented by an introductory talk illustrated with slides which is followed by involving students in the "drama" of re-enacting lessons from 1850. At the end of the lessons, there is a discussion which includes handling artifacts. Although the programme can be adjusted, it is suggested that it is most appropriate for the course of study at the grades three or four level or junior high school.

Larger institutions usually offer sessions on a variety of topics relating to human history, natural history, and anthropology. *With a very few exceptions, like the Royal Ontario Museum, the content is exclusively Canadian*. Although some programmes stress moving beyond the immediate content to broader understandings like ecological concepts or anthropological principles, *much programming recognizes the continuing need for teachers and students to have information about themselves and their own environment*. Although the Museum of Anthropology's activity-tours, with the anthropologist-clowns Koko and Garbanzo, aim for cross-cultural insight, one teacher explained his native students' reactions to a performance about Northwest Coast native culture in terms of his students' need to know about themselves:

> The kids were aware they were native people during the performance. I think a lot of kids don't even realize there was a history of their native people. They compare Plains Indians to West Coast Indians. Some of their comparisons are from native studies programs and from television and movies. They think coastal Indians rode horses and lived in teepees. They're

> surprised to learn that coastal Indians lived in houses rather than teepees. Some of them know more about Plains Indians than they do about coastal Indians. (Hannibal, Note 10)

This concern is echoed by museum workers in large and small museums across the country. In Alberta, a curator at a small museum with an active education programme, who herself came to western Canada from the Ukraine as a young girl, explained, "I do (this programme) because it was a way of life for me and so much has changed." In the Maritimes, a member of a local historical society said of his rationale for education programmes at his museum, "a number of people . . . have expressed concern that insufficient attention is being given to local studies in our schools." Taped to desk tops and tacked to bulletin boards at the Nova Scotia Museum is a small blue card, printed and distributed by the Museum's Director. It reads:

> The ultimate objective of the Nova Scotia Museum is to interpret nature as the environment of man, and cultural history as the story of man's response to his environment, and to thus help Nova Scotians better understand themselves, their community and their land.

Larger institutions usually offer forms of in-house programming to all grade levels and, like some smaller institutions, they stress in their promotional materials they can adjust their programming to students with special needs like mental or physical handicaps.

In the larger institutions' descriptions of what was felt to be most successful about their school-related activities, integration with curricula was often mentioned. The Provincial Museum of Alberta cited the "development of curriculum-oriented programmes which teachers can justify to school administrations." Black Creek Pioneer Village said:

> We provide a quality programme related to the curriculum which is respected by the boards and schools and it creates its own public relations.

This was echoed by the Manitoba Museum of Man and Nature:

> Our ability to correlate our programmes and tours with themes and topics studied in the classroom . . . is one very positive aspect of our operation because it ensures the efforts of our institution enhance those of the teachers . . . (and there are) positive pay-offs for the students in terms of learning.

Two other themes which run through programme descriptions and are often linked are that learning in the museum setting should be participatory and fun. From Ontario:

> Last year we experimented with a Participation Programme designed for younger students (Grades 1-6). It was basically a regular tour . . . into which some nineteenth century activities were incorporated. The children took part in various nineteenth century pastimes such as writing on slates and playing charades and were also involved in some element of cooking in our historic kitchens. The programme proved to be quite successful and we are therefore offering it again this year.

and Nova Scotia:

> The most successful aspect of our institution's relationship with school groups which visit us is that it takes the students away from the textbooks and places them in the actual period of two hundred years ago . . . so they can see, feel, touch the atmosphere of the period (rather) than just read about it.

and Ontario, again:

> On regular school visits, (the children) . . . are encouraged to actively participate by petting the animals, smelling the herbs, spinning some wool in their hands, and candle dipping. We also offer a craft participation programme . . . aimed at grades 3-6. The children . . . spend the day participating in spinning, weaving, printing, cooking, and candle-making.
>
> Education is best when learning goes on pleasantly.

The London Regional Children's Museum explained the success of its programmes succinctly, "because they are hands-on, educational, and fun."

At most institutions, activity-tours and classes are offered through the school year from autumn until May or June. In the last weeks of the school year, under the pressure of masses of students on school outings, these forms of programming often give way to general tours or self-guided tours, which may or may not be enhanced by activity sheets or informational materials produced by museum educators. In an effort to continue to involve students in activities, several museums position guides around the galleries who are prepared to talk about the exhibits around them and are equipped with related artifacts and materials for short demonstrations and activities. At the Provincial Museum of Alberta, these are advertised as Activity Days and teachers are given a schedule and written explanation of what is happening in the various galleries. At the British Columbia Provincial Museum, a similar programme is called "spot animation."

One aspect of most programming is there are limited kinds of activities which can be taught to twenty or thirty elementary students in a class period. For example, many of the general or history museums surveyed present life in the nineteenth century or, in the West, in the early twentieth century, in terms of simple, domestic activities: carding, making dipped candles, spinning with a drop spindle, making ice cream, and churning butter. For good or ill, students across the country are having their image of Canadian life in the past shaped by these.

Most museum educators, at large and small museums alike, are committed to offering activity-oriented programmes. A problem for small institutions, in particular, is equipping these programmes is expensive. Even if the class provides its own cream, a reproduction churn is costly as are wool processing tools for thirty. A few small museums, which pride themselves in active education programmes, do so at the expense of the care of the collections. Clothing is worn in dress-up sessions, crockery is used in pioneer cooking sessions, and archival photographs are handled by enthusiastic teachers and students. However, this is by no means always the case. As the Lennox and Addington County Museum explained:

> Workshops on pioneer life themes are conducted at the schools' requests. Students answer worksheets prepared by their teachers, using objects on display or put out specifically for the group. (A) museum staff member (is) present with each group to guide the analysis of the objects. Students (are) not allowed to handle objects.

Part-time Teaching Staff

In order to cope with the thousands of students and teachers who come to Canadian museums in large groups for short periods of time and who expect experiences which can be justified in school terms, *most museums employ a large part-time staff on either a voluntary or paid basis*.

There are exceptions to this use of part-time staff. Several small museums have programming which is the work of one energetic and often strong-minded individual. As one such person explained, "We did have many volunteers (but) this did not work as they sat and gossiped and played cards and ignored the visitors so I changed to students." However, of the students she said "I have taught a student each year to assist me and they in turn are taking curator courses thanks to my guidance (however) . . . I had one back for the summer and all she had learned in college was to sit . . . and I did the work. College just gave her a good opinion of herself." Another exception is the Western Development Museum, which has a large and enthusiastic volunteer corps who maintain machinery in the collection, repair exhibits, catalogue, and more; however, as has been explained, school programmes are conducted by the teachers.

More usually, across the country, school programming is made possible by part-time teaching staff. In some instances, this staff is paid. At T. Montgomery's Inn, although approximately thirty volunteers help register the collections and run the basement tea room, former teachers and interpreters are paid high hourly wages to endure such rigours as cooking a full meal over an open fire in heavy dresses and bulky layers of petticoats with the eager and unskilled assistance of grade eight students. At the Provincial Museum of Alberta, where most school programming is not pre-booked and emphasis is placed on teaching staff's ability to present any of a variety of programmes at a moment's notice, no volunteers are used in the programming. At the Manitoba Museum of Man and Nature, both part-time paid staff and volunteers conduct the wide variety of activity-tour sessions. Paid staff is expected to be more flexible in their range of subjects and scheduling. Also, they ensure continuity from year to year. Often they are paired with inexperienced volunteer teachers to support and train them.

The use of paid part-time staff in school programming is not as common as the use of volunteer teachers. From the National Museum of Science and Technology with 150 volunteers, the British Columbia Provincial Museum with 135, the Vancouver Museum with 125, and the Royal Ontario Museum with 120 to the Moncton Museum with ten and the Enoch Turner Schoolhouse with five, volunteers are the backbone of school programming.

On what basis this staff serves the museum is one question about which there is little agreement. Several museum educators commented they felt volunteer teachers were ignored or belittled by museum staff other than educators. One woman, who was formerly in charge of a large volunteer programme, emphasized such programmes must be regarded as for the volunteers, one off-shoot of which is they do some teaching. "The minute you start treating volunteers like cheap labour, that's what you get." She went on to explain that at her museum, there were debriefing sessions with paid staff after each teaching experience. Volunteers were encouraged to discuss the strengths and weaknesses of what they had just done as well as alternate strategies.

There is a variety of opinions about what the relationship between the school teacher and the volunteer teacher should be. Some institutions clearly state that the teachers' only responsibility in the presence of a volunteer teacher is to maintain discipline. The 1977-78 *Teacher's Guide* from the British Columbia Provincial Museum, stressed their programmes are taught by trained volunteers and "We ask your cooperation in *not* interrupting them during the lesson--but, who is responsible for the class? *You are*." The Diefenbaker Centre explains that sessions will be conducted by staff but "teachers will be expected to maintain the same control of their classes that they would in the classroom." At another institution, a museum educator spoke with pride about the "teacher proof" sessions she developed during which the teacher had no duties or part to play. Another small museum in British Columbia made the following complaint:

> Many (teachers) do not realize that our docents have been trained to present programmes and are well-informed. Some teachers try to take over programmes

> and begin giving tours. Unfortunately, the teachers' tours are information oriented. Little interest is shown in developing interpretation skills. The teachers and the museum do not seem to have the same goals. The teachers show little interest in developing visual skills.

Other museum educators, volunteer teachers, and some teachers themselves believe teachers should participate in programmes and provide links between school studies and the museum visit. One resource teacher commented, "When I go into a classroom, I go in with a lesson plan which automatically gives the classroom teacher a role. The teacher is my partner and essential from the beginning. Does the museum ever use this approach with teachers?" At the Museum of Anthropology, volunteers, titled Volunteer Associates, are available as resource people to assist teachers teaching their own lessons within the Museum's galleries.

A frequent criticism of volunteer programmes is that they tend to attract people from a narrow cross-section of society. Volunteers involved in school programming are almost always women who are mothers with children in school or who are of retirement age. They also tend to be well educated and fairly affluent. Several museum workers reported they are seeking ways to attract volunteers with a wider range of backgrounds.

When the volunteer base is successfully broadened, problems arise which make new demands on the limited energies of those who run the volunteer programmes. For example, one Maritime museum acquired a volunteer who shared her lifelong experience and understanding of the seashore with infectious enthusiasm and atrocious grammar. She began her first museum class by presenting a dripping bundle of spines to the assembled students and announcing, "This here's your sea urchin." For a few days, there was consternation among museum staff over whether or not the woman should be allowed to represent the museum in activities designed specifically for school audiences. Because of her obvious talent as a teacher, the decision to keep the volunteer as part of the school programme was made somewhat easier. However, the dilemma is another reminder of the lack of clarity about their educational role in relationship to the schools.

In communities with large, concentrated populations, specific qualifications can be set for those who enter volunteer programmes. For example, almost all volunteers involved in school programming at the Royal Ontario Museum have backgrounds in museum work or school teaching.

Although teaching volunteers at many institutions include a high proportion of former teachers in their ranks, sometimes volunteers make comments which may indicate a negative image of school education combined with the conviction that museum education is better. At the beginning of a fall training session, a group of volunteers at one provincial museum were questioned about their reasons for being there and many expressed these feelings. Typical of these were:

> The school skims the surface of a subject. The museum delves into the whole subject finding everything about it.

> School education tells and teaches how to read and write, etc. Museum education opens the doors to more question and thought.

> Museum education is an active, stimulating process that encourages questioning and self-development. School education is more of a forced learning situation.

> School education is more passive and almost a spectator sport confined to four walls of a room. Museum education is more real, the children are a part of it and they do much of the talking rather than being talked to.

> History and natural history can be learned in school in an overall fashion. For the museum the use of the collections can make these overall facts more interesting and less abstract so that both become more part of the student.

Often these volunteers implied they believed schools did not provide opportunities for experiential learning:

> (At the museum) children get to see and handle various items. School can only tell of the same.

> In the museum, children do, in school they get talked at.

> (Museum education provides the) freedom to handle objects and participate rather than be lectured to.

> Schools provide textbook information, whereas people can touch, see and just feel free to take in the displays without the school-room pressure.

> Museum education has the advantage of being able to use real life and real objects as opposed to "reading about it."

> School education, as I remember it, seemed to be a matter of staying in your seat and reading what was written on the blackboard--not much chance for interests to grow, or even appear. Museum education would involve active participation in learning--being allowed to wander and touch things, see the actual object rather than just learning its name and seeing its picture--and more sensory involvement of all types. Easier to learn and remember--learning would not be a chore--it would come naturally.

Apparently within this group of volunteers, at least, there were many who were deeply critical of the public education system.

Volunteers fill a difficult role. Often they are dependent on museum educators to provide them with the information, materials and equipment to teach museum lessons. Also, they work from a highly structured lesson plan. A problem with being a teaching volunteer is that although the volunteers themselves may know little about many aspects of their institutions, teachers and students often regard them as museum experts. Sometimes they are bombarded by questions, suggestions, and requests to which they are unable to respond. Some volunteer teachers act as though they feel caught between wanting to fit the structure of the school world by running their classes promptly and smoothly and wanting to be certain that students have a chance to participate in and enjoy the museum. Frequently it is the volunteer who must mesh the values and needs of the museums and schools.

Museum and High School Students

Frequently museum educators lament that their institutions are so little visited by secondary schools. The most cited reason for this is the complications of secondary schools' timetables. One solution is to find a way to take the museums to the high schools. A museum educator from a small museum in

Ontario said most of what many have to say on the subject:

> So far the Museum has never received a tour from the High School. This is due to the tight schedule and frequent class changes in the high school system. I am trying to develop a way to bring the Museum to the high school--a travelling exhibit, for example. It is in the works right now.

To reach secondary audiences, the Musée du Québec is already circulating travelling exhibits, along with animateurs and videotapes, from the exhibition Artists and Artisans. The response of school officials has been warmly supportive.

Some educators at the Musée du Québec argue that secondary schools do manage to visit exhibitions and programmes directly related to their curricula. The Diefenbaker Centre provides some evidence to support this view. Secondary social studies concentrates on economic and political concerns, and the Centre is one of the few institutions surveyed which offers programming in these areas; secondary classes do visit the Centre. In the coming year, the Manitoba Museum of Man and Nature plans to organize public programming around the theme, Concerning Work. The proposed programming will address many issues in recent social and political history and in current affairs. This content is related to secondary social studies curricula. It will be interesting to see whether or not the percentage of secondary classes visiting the Museum increases.

Outreach

One way museums define themselves is as resource centres for teachers. As the Museum of Anthropology proclaims, "Teachers, let us be a resource to you" (UBC Museum, Note 11). This is echoed in the Manitoba Museum of Man and Nature's description of its Friday in-service programmes which are "designed to provide an opportunity for teachers to meet Museum/Planetarium staff and find out how to make effective use of the complex as an educational resource centre" (Put yourselves, Note 12). Similar sentiments are expressed in materials for teachers produced by museums across Canada.

Most museums provide the resource materials and services they offer to teachers either free or at little expense to the user. Some materials are loaned and usually use of these is restricted to a geographical area. There are also numerous other materials which are given or sold at cost to any teacher who requests them. Among the materials produced by museums for teachers there is a growing amount of software: videocassettes, slide-tape packages, and films.

The most common form of resource material is the museum kit: approximately half of the institutions surveyed reported some form of this service. Usually the kits are made available on loan and contain a collection of printed and visual resources as well as some objects. What kinds of objects are provided for school use varies from institution to institution as the following descriptions illustrate:

> Mounted specimens from the education collection are loaned throughout the Province. Artifacts are not loaned. Replicas (made from original materials) are packaged with teacher and student materials in kit form, but this is not a major programme.
>
> The Western Development Museum has produced three audio-visual presentations and purchased several more . . . for loan to school groups. . . . Infrequently, when special needs have arisen, the Museum has arranged artifact loans from the extension collection of artifacts.
>
> Portable kits containing artifacts, photographs and teaching materials may be borrowed.

A few museums, like the Nova Scotia Museum and the National Museum of Man, devote extensive energies to school loans kits, producing them on a variety of topics in multiple copies and, in the case of the Nova Scotia Museum, supporting their use with pre-service and in-service training sessions. More usually museums produce single copies of kits.

A museum with an extremely varied selection of kits is the London Regional Children's Museum. Their kits on other cultures contain child-sized constumes, toys, foreign textbooks and comic books, food products, and recipes. Their science series includes "A Walk in Algonquin Park" and "If I were a Cave Explorer." They have developed a Community Workers series with titles like "What if I were a Letter Carrier", "What if I Were an Animal Doctor", and "What if I Were an Artist".

Even small museums are producing kits. The Kelowna Centennial Museum in British Columbia offers a great variety of natural and human history, the use of which is combined with in-school programmes provided by Museum staff. In addition to being a distribution point for copies of the Nova Scotia Museum's kits, the Desbirsay Museum reported making two of its own kits available this year: The Town Park Nature Study Kit and The Mineral Loan Box.

At Sainte-Marie Among the Hurons in Midland, Ontario, schools more than 150 kilometers away from the Midland site are offered an elaborate chest of replica costumes, artifacts, slides, books, and activity sheets on loan for several weeks. However, if a school wishes to borrow the chest, the teachers must arrange to spend one of their professional development days at their school with a member of the education staff from Sainte-Marie who helps them develop ways of using the materials.

Museums are using media in increasingly sophisticated ways. The production of slides, tapes, and vido-cassettes is now a usual part of many museums' educational endeavours. Also, a few museums are becoming involved in collaborative media ventures. Nova Scotia's Educational Resource Services recently produced a five-part educational television series on Micmac culture before contact with European cultures. Much of the information on which this series is based is an outgrowth of research conducted for the Nova Scotia Museum's exhibit on post-contact Micmac material culture, "Elitekey". Although the series follows a story line, what is presented often focusses on the production and use of prehistoric artifacts: for example, the preparation and decoration of a wedding robe from skinning a moose carcass with stone knives to decorating the garment with dyes made from natural pigments and from porcupine quills. Activities which were developed by museum staff to enhance the Elitekey exhibit are now being incorporated into the teachers' and students' guides to the series. The Museum is also preparing to loan objects to accompany the series. Also, copies of the series are available on video-cassettes at the Museum so that students can show the series to their parents.

Another type of outreach is the publication of written materials of use to schools. A few large institutions produce books and pamphlets specifically designed for school use. *The Young Child at the ROM* series is an aid for teachers of young elementary students, for whom no regular structured programmes are provided. Over the past decade, the British Columbia Provincial Museum has published an impressive collection of unit plans and support materials on programme-related topics. More often, however, museums, like the Nova Scotia Museum, publish materials for the general public, but often do so with schools in mind as a secondary audience.

Museum staff visits to schools is another variety of outreach. Five institutions said they regularly provide pre-visit sessions to classes before they attend museum programmes. Approximately half of the institutions considered in this study stated their staff would visit schools in response to special requests. *Generally, however, it seems that museum educators, including teaching volunteers, rarely have regular contacts with* the classroom environment.

Teacher Training

Twenty-six institutions reported that, at least on an occasional basis, they offered training sessions for practicing teachers. In form, these ranged from specialized sessions given by curators to general tours of museums as an adjunct to teachers' meetings and conventions. The most common was an introduction to museum resources and services, usually provided at teachers' requests as part of professional development days. Also, a few institutions ask that teachers visit their premises themselves and consult with museum staff, before they bring their students.

Pre-service teacher training is less frequently given. The nine institutions which offered sessions for teachers in training in 1981/81 and kept records of the numbers served, reported a total of approximately 1750. Two museums reported close associations with teacher training institutions. Teaching staff at the Royal Ontario Museum are Associates of the Faculty of Education at the University of Toronto and so students can do practice teaching sessions within the Museum as part of their teacher certification. Similarly, the Manitoba Museum of Man and Nature has been designated an "alternate learning environment" for placement of their third year education students from the University of Manitoba.

Informal Services

Again and again individual museum workers indicate their willingness to respond to the individual requests of teachers and students, if at all possible. Museum curators help students with research. Exhibits for small museums have been produced as class projects. Museum educators lead field trips, fix microscopes, mend dip nets, and care for the class turtle over Christmas. They provide special attention and encouragement for avid junior archaeologists and safe havens for young herpetologists and their collections. Museum workers share the excitement of a recently unearthed skeleton, which might be a dinosaur, but later proves to be bovine. The varieties of informal services to teachers and students are wonderfully numerous.

Canadian museums provide a wealth of educational resources and services within a Canadian context. Often, a principle aim is to help students know more about themselves within their own part of Canada. Also, museums, large and small, offer learning experiences intended to be active, involving, and fun.

These experiences are made available in a variety of forms. Some museums are placing more emphasis on outreach through the distribution of loaned materials, the increasingly sophisticated use of media, and programmes directed by museum staff in the schools. The most common forms of museum service happen within museums. Often these are made possible through the work of *volunteer teachers who assume most of the responsibilities of classroom teachers while students are inside the museums. Usually these in-house services are designed to fit with the curricula, class size, and scheduling of the elementary grades.*

Although many museums' school-related services are used extensively by the schools, there are indications that some schools do not consider them to be an integral part of school education. They receive little direct financial support from schools. School cutbacks in transportation are making in-house programmes less accessible. Curricular changes are making them less relevant. It might even be argued that teachers, who often have no part in these services, may feel no deep commitment to them and some museum educators see them as a way to encourage students to come back on their own time. There is a lack of clarity in the purpose of school-related museum education. If museum educators believe they have something vital to contribute to the public education system, then it is now time to articulate that clearly and convey it in the forms of school services.

Chapter IX

FUTURE DIRECTIONS

Across Canada, the position in which museums and schools now find themselves is one which is ideally suited to fostering creative thought and action. School use of museums is expanding as more and more teachers and students come to understand them as educational resources. At the same time, economic retrenchment is causing changes in the schools so that museums' services to schools must be re-examined and redefined. Museums are also affected by economic restraint and museum educators are unable to meet these expanding, changing needs with obvious and rapid solutions like additional staff and programmes. As a result, both the form and the philosophy of museum education is a current source of rigorous thinking and animated debate in a search for sound and innovative future directions.

There is evidence that the inner workings of museums--the processes of selecting, keeping safe for now and for the future, making sense from, and sharing the objects museums' house--are mysterious to many teachers and students. The Head of a Social Studies Department at a large regional high school attended a meeting at the Nova Scotia Museum to discuss ways schools could better use museum resources. His astonishment at discovering some museum employees were involved in historical research is not atypical. A provincial curriculum consultant, who was discussing his plans for a symposium on environmental education, was asked how he intended to use the resources of his large provincial museum. He replied, "I never thought of this place as being in environmental studies. . . . I don't know the people here, I don't know how busy they are. Who do I contact?" At a session for education students on museum resources, a museum educator assured the students, "Remember we are here and we will answer your requests if they are at all reasonable." The session, however, described only what was available, not why; the students were given no means by which they could judge what would be a reasonable request. Instances of unreasonable requests abound: in Saskatchewan, a regional school superintendent asked to have his museum's buffalo specimen stand next to a Bar-B-Q pit at a buffalo meat picnic he had arranged for his students. A principal insisted that a museum educator visiting his school appraise his English cast iron stove. *As museum workers, including museum educators, increase their own understanding of what museums are, it is of growing concern among museum educators that this knowledge be shared with the public so that people, including teachers and students, can feel more confident in making requests and, indeed, demands of their museums.*

One clear trend emerging in Canadian museum-school relations is a belief on the part of museum educators that helping teachers become better educated museum users is a most *important area of endeavor*. One museum put it this way:

> The Western Development Museum has based its educational programme on the principle of training teachers to use the museums as teaching resources rather than teaching students directly. We have been extremely pleased with this approach because it allows us to spread our resources (particularly with regards to time and staff) more effectively. As well, better informed teachers make for well organized museum visits and a more meaningful learning experience for the students.

The Museum of Anthropology, with its visible storage area, resource collection of video cassettes, and circulating volunteer associates, also places emphasis on the teacher as a user of the museum resources:

> Using the Museum of Anthropology as an instructional resource poses the same challenges to teachers as the use of any teaching material in their teaching programmes. A museum visit is part of the whole unit designed by each teacher and must be understood in terms of that unit. Thus, although there are many ways of visiting the museum, *the only "right way" is the one most effective for his or her class at a given time*. (Rowan & Dutton)

Bev MacPherson, School Programmes Coordinator at the Vancouver Museum, is not alone in her belief that *it is the museums' responsibility to provide leadership in helping school educators become better educated museum users*. As she said in the March 1980 issue of the newsletter circulated to the members of the British Columbia's Museum and Gallery Educators' Group:

> I am personally concerned that we tend to react rather than act in this area. Leadership in developing and assisting to implement teacher training workshops in the effective use of cultural facilities should originate from us. . . . We should be motivated by the idea that a better educated user group will be more entyusiastic about using our services and will be more capable of critically evaluating our programmes.

A reflection of this concern is the number of museums both offering and encouraging programmes, workshops, classes, and courses designed to help both teachers and students know more about how museums work. Recently the New Brunswick Department of Education and the Historical Resources Administration, under which the New Brunswick Museum is administered, jointly developed and offered a two day workshop for secondary social studies and science teachers on how teachers and students can gain access to and make effective use of museum resources. The Enoch Turner Schoolhouse gives teachers special sessions on "using historic sites and museums" and "developing visual awareness"; the Vancouver Museum offers teachers "An explanation and tour of museum facilities including exhibit areas, resource library, and teaching collection with a view to demonstrate how teachers and students can gain access and take advantage of opportunities." Increasingly, museums across the country are making similar sessions available.

Although there is a widespread feeling that leadership must come from the museums, many museum educators are saying the responsibility for giving on-going support for both pre-service and in-service teacher training must come from the provincial education structures. In 1978, Shirley Cuthbertson of the British Columbia Provincial Museum, helped to organize and coordinate an experimental course for teachers in the use of cultural resources which involved nine of British Columbia's museums. This course, and others like it across the country, received positive evaluations from the teachers involved, but it has not been continued because the museums do not have the resources to offer it on a regular basis. In an attempt to change this situation in her province, Shirley Cuthbertson presented a brief to British Columbia's Joint Board of Teacher Education recommending that "museum awareness" training be incorporated into existing teacher training programmes. The objectives of this training should enable teachers to accomplish the following:

> Know how to find the facility most useful to them;
>
> Research background information on exhibits, and develop curriculum material from original sources including objects;
>
> Plan for more effective use of field trip time;
>
> Develop teaching skills appropriate to museums and understand theory and principles of museum teaching (research and questioning techniques for artifacts and specimens, methods of developing perceptual skills using objects, using exhibits for interdisciplinary teaching, integrating museum visits with teaching units);
>
> Use museums to enrich their own lives.

Similar directions were recommended in a brief submitted by the Manitoba Museum of Man and Nature to their provincial Department of Education which outlined areas in which the Museum felt they needed the Department's support. Course credit was requested for teachers participating in summer professional development programmes at the Museum and it was stressed that museum education should be a part of the provincial

B.Ed. requirements. The Manitoba brief may, in part, have been prompted by that Museum's experiences with education students from the University of Manitoba who have been placed in the Education Section as part of their practice teaching. When these students become teachers, they usually use the Museum's resources with understanding, facility, and frequency.

Many museums have recently included museum classes for students with titles like "Behind the Scenes at the Museum" or "Inside the Museum" in their offerings. At a few museums, like T. Montgomery's Inn, all programmes are developed directly from the artifacts. When Inn interpreters are trained, they spend hours becoming intimately familiar with all the objects on display and a central idea behind programming is that an understanding of collections, conservation, and research be woven into the experiences and information provided. For example, when children are piled four and give to a lumpy bed covered in rumpled, scratchy--but new--blankets in the Inn's common bedroom above the bar, the situation is used not only as a vehicle for gaining insight into everyday life in mid-nineteenth century Etobicoke, but also for presenting the problems of researching and conserving ordinary textiles.

At the same time as the form of museum services is developing and changing, museum educators are going through a kind of back-to-basics movement of their own. Questions about the nature of museum education are receiving increasing attention.

Museum educators at institutions like the Musée du Québec are giving thought to the philosophical and theoretical foundations of their work; the Musée's D'hier à demain (Note 13) is a clear statement and explanation of the education section's aims and objectives. The recent "retreat" on teaching object literacy held by the British Columbia Museum and Gallery Educators' Group is another example of this concern for basics.

What is being sought with renewed vigour is a framework for museum education. This search is not only prompted by a changing relationship with the schools, but also by other factors. One of these is that throughout the museum profession, there is a growing interest in the study of material culture. As curators, working with folklorists, archaeologists, cultural geographers, and others, develop a more sophisticated understanding of how to conduct object-based research themselves, museum educators are feeling new incentives and confidence to offer programmes and materials about how to learn from objects, in addition to those about what has already been learned from objects.

Another question museum educators are asking themselves is: How is museum education different from school education? In the past, the dominant model for museum education has been school education. Many museum educators have some training in school education and all have school experience, if only as students. When museum education programmes were first being developed, museum educators tended to talk and think in school terms. Now they are asking: Should a museum have "classrooms", "teachers", "lessons"?

Some museum educators are also wondering if too much of their energies are directed to the enormous demands of school programming. As the population ages and there is more discussion of learning as a lifelong process, programming strategies designed for general audiences, whether or not they are in school, may be a future trend.

An idea which is receiving more attention from Canadian museums, especially in Quebec, is that of the ecomuseum, a museum in which all things--portable or not, material or not--in a given area or community make up the museum (Stevenson, Note 14). The people within that area are not only the ecomuseum's public, they are also its staff. It is they who catalogue, research, and document their collective heritage: the houses, gravestones, stories, celebrations, garden plants, picnic places, photographs, fads and fashions of their area. They decide what is worth keeping, fixing, exhibiting, and making into programmes and publications. Although Le musée coeur de la Haute-Beauce in rural Quebec and La maison du Fier-Monde in Montreal may be the only two museums in Canada founded and operating on these principles, the influence of the idea is being felt in museums across the country. As museums' expanding collections require more difficult and costly care, as academic interest in ordinary things increases, and as more community museums are established, the ecomuseum concept has growing appeal.

There is much about the ecomuseum which strikes an especially responsive chord in the hearts of many museum educators. The ecomuseum is holistic. To understand the collective heritage of a community is truly an interdisciplinary undertaking. The ecomuseum demystifies the museum's functions, since to be part of it is to work in it, rather than to simply look at it. Furthermore, the ecomuseum emphasizes that all objects, not just those within museums' walls, are learning resources and interpreting those objects is a possible and, indeed, important activity for everyone.

Because of the recent, rapid physical and intellectual development in Canadian museums as well as their changing relationship with their public, an emerging framework for museum education is being articulated with increasing clarity. Probably all museum educators would agree that museum education is founded on the belief that the material evidence of our cultural and environmental heritage is a valuable source of knowledge and that direct sensory contact with this evidence can stimulate insights into that heritage which are qualitatively different than insights brought about through other media. Most would also agree that the aim of museum education should be to develop a public who are curious about the evidence of their cultural and environmental heritage, whether this evidence is inside or outside a museum collection, and who, in trying to find their own answers to their own *questions about this heritage, turn to museums for assistance. Therefore, it seems that one objective of museum education should be to develop in the public an understanding of why and how museums function so that people can use museums to find their own answers to their own questions.* One museum educator, who is the sole staff member at his small museum in British Columbia, was thinking of schools when he articulated this second objective: "The only productive route I can see following relative to school programmes is to educate the teachers themselves to fully utilize the facility." Another museum educator, from Ontario, put it this way:

> It's a terrible thing when students say 'I've already seen the museum'. A museum isn't something you look at and then it's over.

If museum educators can accomplish these objectives with teachers and students, then this most important part of their public will be more self-reliant in relationship to the museum. This will allow museum educators to direct more of their energies to developing strategies for realizing the full, popular educational potential for understanding and appreciating our environmental and cultural heritage embodied in museums.

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APPENDIX A

INTERVIEWS

Sylvia Yeoman, Keillor House Museum, Dorchester, N.C., October 15, 1979.

Deborah Robichaud, Musée Acadien, Moncton, N.B., October 15, 1979.

Olive Dawson, Moncton Museum, Moncton, N.B., October 15, 1979.

Rosemary Eaton, Cole Harbour Heritage Society Farm, Cole Harbour, N.S., October 23, 1979.

Barry Lord, Museum Assistance Programmes, National Museums of Canada, October 30, 1979.

Carl Benn, T. Montgomery's Inn, Etobicoke, Ontario, November 8, 1979.

Ron Miles, Royal Ontario Museum, November 8, 1979.

Marty Brent, Ontario Museums Association, November 12, 1979.

Loet Vos, Toronto, November 12, 1979.

Lorna Kee, National Museum of Man, November 13, 1979.

Neil Carlton, National Inventory, November 14, 1979.

Frank Corcoran, National Museum of Man, November 15, 1979.

Nancy Ruddell, National Museum of Man, November 15, 1979.

Conti Hewittson, National Museum of Man, November 15, 1979.

Lynn Teather, National Inventory, November 16, 1979.

Norman Steinberg, Museum Assistance Programmes, National Museums of Canada, May 15, 1980.

Joel Weiss, Ontario Institute for Studies in Education, May 15, 1980.

Roger Simon, Ontario Institute for Studies in Education, May 15, 1980.

Bev Hykel, T. Montgomery's Inn, May 16, 1980.

Merrill Schwaid, Manitoba Museum of Man and Nature, May 20, 1980.

Joanne DiCosimo, Manitoba Museum of Man and Nature, May 20, 1980.

Brenda Birks, Manitoba Museum of Man and Nature, May 21, 1980.

Emmett Hannibal, Winnipeg, May 21, 1980.

Trudy Sobey, Alberta Historical Resources Foundation, May 22, 1980.

Margaret McInall, Provincial Museum of Alberta, May 22, 1980.

Chuck Williams, Provincial Museum of Alberta, May 23, 1980.

John King, Edmonton Art Gallery, May 26, 1980.

Sylvia Feniak, John Walter Site, Edmonton, May 26, 1980.

Ian Paterson, Historical Resources, Alberta Culture, May 27, 1980.

John Lunn, Historical Resources, Alberta Culture, May 27, 1980.

Jim Butler, University of Alberta, May 27, 1980.

Peter Heron, University of Alberta, May 27, 1980.

Andrea Spalding, Stoney Plain Multicultural Centre, Stoney Plain, Alberta, May 27, 1980.

Maggie Smit, Stoney Plain Multicultural Centre, Stoney Plain, Alberta, May 27, 1980.

David Goa, Provincial Museum of Alberta, May 28, 1980.

David Spalding, Provincial Museum of Alberta, May 28, 1980.

René Rivard, Sainte-Foy, P.Q., June 10, 1980.

Gerald T. Johnson, Milwaukee Public Museum, June 11, 1980.

Portia Sperr, Please Touch Museum, Philadelphia, June 12, 1980.

Bev MacPherson, Vancouver Centennial Museum, June 12, 1980.

Lynette Harper, Vancouver Centennial Museum, June 12, 1980.

Susan Lehman, George Washington University, Washington, D.C., June 19, 1980.

Mary Ellen Munley, Smithsonian Institution, June 19, 1980.

Robert Wolf, Smithsonian Institution, June 19, 1980.

Nancy Vincent, Manitoba Museum of Man and Nature, October 30, 1980.

David Hemphill, Manitoba Museum of Man and Nature, October 30, 1980.

Estelle Impey, Manitoba Museum of Man and Nature, October 31, 1980.

Pat Chuckmala, Manitoba Museum of Man and Nature, October 31, 1980.

Tina Lee, Manitoba Museum of Man and Nature, October 31, 1980.

Joanne DiCosimo, Manitoba Museum of Man and Nature, October 29, 31, November 3, 1980.

Merrill Schwaid, Manitoba Museum of Man and Nature, November 3, 5, 1980.

Evhan Uzwhyshyn, Department of Education, Province of Manitoba, November 4, 1980.

Emmett Hannibal, November 4, 1980.

Katie Fraser, University of Manitoba, November 4, 1980.

Cynthia Rogocki, University of Manitoba, November 4, 1980.

Leslee Newman-Buckle, Western Development Museum, November 6, 7, 1980.

Wendy Molnor, Western Development Museum, November 6, 7, 1980.

Carol Wakabiashi, Saskatoon Branch, Western Development Museum, November 6, 1980.

Sharilyn Ingran, Western Development Museum, November 5, 6, 1980.

Marie Kishchuk, Ukrainian Museum of Canada, November 7, 1980.

Pam Buell, Diefenbaker Centre, University of Saskatchewan, November 7, 1980.

Hillary Dawson, T. Montgomery's Inn, November 11, 1980.

Joyce Hack, T. Montgomery's Inn, November 11, 1980.

Jane McLaughlin, T. Montgomery's Inn, November 11, 14, 1980.

Karl McCutcheon, Board of Education, Borough of Etobicoke, November 10, 1980.

Phil Dunning, T. Montgomery's Inn, November 11, 14, 1980.

Helen Woodliffe, Board of Education, Borough of Etobicoke, November 10, 1980.

Wayne Hulley, John English School, Toronto, November 10, 1980.

Ed Sobolewski, John English School, Toronto, November 10, 1980.

Dave O'Brien, John English School, Toronto, November 10, 1980.

Ron Sabarias, John English School, Toronto, November 13, 1980.

Anna Manscueto, John English School, Toronto, November 10, 1980.

Tim Tomaszewski, John English School, Toronto, November 10, 1980.

Todd Sweet, John English School, Toronto, November 10, 1980.

Bev Hykel, T. Montgomery's Inn, November 11, 13, 1980.

Emmett Hannibal, Manitoba Museum of Man and Nature, March 20, 1980.

Jennifer Fisher, Mount Saint Vincent University Art Gallery, April 21, 1981.

Pierre Lachapelle, Musée du Québec, May 14, 15, 1981.

Guy Mercier, Musée du Québec, May 14, 15, 1981.

Marie-Charlotte de Koninck, Musée du Québec, May 15, 1981.

Madeline Bronsdon Rowan, Museum of Anthropology, University of British Columbia, July 6, 1981.

Lynette Harper, Vancouver Museum, July 8, 1981.

Bev MacPherson, Vancouver Museum, July 8, 1981.

Robin Inglis, Vancouver Museum, July 8, 1981.

Maureen Gee, British Columbia Provincial Museum, July 9, 10, 1981.

Shirley Cuthbertson, British Columbia Provincial Museum, July 9, 10, 1981.

J. Lynton Martin, Nova Scotia Museum.

Patricia Hayward, Nova Scotia Museum.

Derek Davis, Nova Scotia Museum.

Marie Elwood, Nova Scotia Museum.

Sheila Stevenson, Nova Scotia Museum.

Candace Stevenson, Nova Scotia Museum.

Debra Burleson, Nova Scotia Museum.

John Hennigar Shuh, Nova Scotia Museum.

Bob Frame, Nova Scotia Museum.

Ed Claridge, Nova Scotia Museum.

Nancy Stobie, Nova Scotia Museum.

Bonnie Julien, Nova Scotia Museum.

Joan Waldron, Nova Scotia Museum.

Stephen Archibald, Nova Scotia Museum.

APPENDIX B

INSTITUTIONS VISITED

Black Creek Pioneer Village, Ontario

British Columbia Provincial Museum

Cole Harbour Heritage Society Farm, Nova Scotia

Diefenbaker Centre, University of Saskatchewan

Fisheries Museum of the Atlantic, Nova Scotia

John Walter Site, Alberta

Keillor House Museum, New Brunswick

Manitoba Museum of Man and Nature

Moncton Museum, New Brunswick

Musée Acadien, New Brunswick

Musée du Québec, Quebec

Museum of Anthropology, University of British Columbia

National Museum of Man

National Museum of Natural Sciences

Nova Scotia Museum

Provincial Museum of Alberta

Ross Farm Museum, Nova Scotia

Royal Ontario Museum

Sherbrooke Village, Nova Scotia

Stoney Plain Multicultural Centre, Alberta

T. Montgomery's Inn, Ontario

Ukrainian Museum of Canada, Saskatchewan

Vancouver Museum

Western Development Museum, Saskatchewan

APPENDIX C

QUESTIONNAIRE FOR A REPORT ON CANADIAN MUSEUM-SCHOOL RELATIONS

Please be as brief or as detailed as you wish in responding to these questions. There is so much variety within the education activities of Canadian museums that it is difficult to formulate questions appropriate to all situations. Please feel free to leave inappropriate questions unanswered and to modify questions to make them more applicable to your situation.

A. General information

1. Name of institution

2. Address of institution

3. Telephone number

4. Name of contact person

B. Description of school-related activities

Please give a brief description of the school-related activities in which your institution is involved. Include the grade levels and geographical area reached by these activities.

1. Guided tours of exhibits

2. Classes in the museum

3. Classes in the schools

4. Materials for school loans

5. Materials for school purchase

6. Pre-service teacher training

7. In-service teacher training

8. Other school-related activities

C. Staff

1. How many full-time employees work in education/extension services at your institution? What percentage of his/her/their time is spent on school-related activities?

2. How many part-time employees work in education/extension services at your institution? What percentage of his/her/their time is spent on school-related activities?

3. How many volunteers work in education/extension services at your institution? What percentage of his/her/their time is spent on school-related activities?

4. To what extent are museum employees who work outside of education/extension services involved in school-related activities offered by your institution?

D. Museum-school communication

1. What formal communication links does your institution have with the school system? (For example, museum educators serving on school committees, formal evaluation structures, museum advisory committees made up of school educators.)

2. What informal communication links does your institution have with the school system. (For example, a special relationship with a cooperative school nearby or the conscious inclusion of former or seconded teachers on staff.)

E. Statistics

1. Overall number of visitors in 1980.

2. Overall number of student visitors in 1980/81 school year.

3. Number of students attending sc-ool-related activities in the museum in 1980/81 school year.

4. Number of students involved in school-related extension activities in the 1980/81 school year.

5. Number of education students attending pre-service training sessions offered by your institution in the 1980/81 school year.

6. Number of teachers attending in-service training session offered by your institution in the 1980/81 school year.

F. Costs

1. If possible, please give the total annual budget of education/extension services at your institution.

2. Approximately what percentage of this budget is spent on school-related activities?

3. What are the sources of funding for school-related activities? Please check one or more and include percentage of contribution if possible.

   a. Allocation from general budget.

   b. Grant. From what agency?

c. Allocation from school budgets.

d. User fees. How much per student/per teacher (or per class)?

G. What are the most pressing current problems your institution is facing in its relationship with the schools?

H. What are the most successful aspects of your institution's relationship with the schools? Why?

I. Additional comments

Thank you for the time you took to respond to these questions.

AMPLIFYING COMMENTS

The questionnaire was sent to 97 institutions across the country. It was believed that all of the selected institutions offered some form of services to schools. In addition to most of Canada's largest museums, the questionnaire was directed to numerous smaller museums including approximately 30 institutions operating on a seasonal basis. In general, institutions which do not describe themselves primarily as museums, like art galleries, science centres, nature centres, and heritage villages were not included.

The questionnaire was mailed in the first weeks of October, 1981. When appropriate, copies in both official languages were included.

By December 13, 1981, 59 institutions had replied to the questionnaire. Of the 38 which did not reply, 20 could be called very small, seasonal operations.

	Number Sent	Number Received
Alberta	8	6
British Columbia	22	10
Manitoba	5	5
New Brunswick	5	3
Newfoundland	1	1
Northwest Territories	1	1

	Number Sent	Number Received
Nova Scotia	8	7
Ontario	33	20
Prince Edward Island	2	0
Quebec	7	4
Saskatchewan	5	2

The following institutions returned the questionnaire:

ALBERTA

Barrhead Centennial Museum

The Fort Museum, Fort Macleod

Glenbow Museum

Medicine Hat Museum and Art Gallery

Provincial Museum of Alberta, Edmonton

Red Deer and District Museum

BRITISH COLUMBIA

The B.C. Museum of Mining, Britannia Beach

British Columbia Provincial Museum

Campbell River Museum

Fort Steele Historic Park

Kelowna Museum

Langley Centennial Museum

Maritime Museum of British Columbia, Victoria

M.Y. Williams Geological Museum, Vancouver

BRITISH COLUMBIA (continued)

Queen Charlotte Islands Museum

The Vancouver Museum

MANITOBA

Dalnavert (MacDonald House Museum), Winnipeg

Manitoba Agricultural Museum, Austin

Manitoba Museum of Man and Nature, Winnipeg

The Sam Waller Little Northern Museum, The Pas

Ukrainian Cultural and Recreation Centre, Winnipeg

NEW BRUNSWICK

Moncton Museum

New Brunswick Museum

Village Acadien, Caraquet

NEWFOUNDLAND

Newfoundland Museum

NORTHWEST TERRITORIES

Northern Life Museum, Fort Smith

NOVA SCOTIA

Dartmouth Heritage Museum

Desbrisay Museum, Bridgewater

Firefighter's Museum of Nova Scotia, Yarmouth

NOVA SCOTIA (continued)

Nova Scotia Museum, Halifax

Ross Thompson House, Shelburne

Shelburne County Museum

Yarmouth County Historical Society Museum

ONTARIO

Arnprior and District Museum

Atikokan Centennial Museum

Black Creek Pioneer Village

Canadian War Museum

Century Village, Lang

Cobalt's Northern Ontario Mining Museum

County of Grey-Owen Sound Museum

Dundas Historical Society Museum, Toronto

Elliott Lake Mining and Nuclear Museum

Enoch Turner Schoolhouse, Toronto

Guelph Civic Museum

Hiram Walker Historical Museum, Windsor

Lennox and Addington Co. Museum

London Regional Children's Museum

National Museum of Man

National Museum of Science and Technology

Royal Ontario Museum

Sainte-Marie Among the Hurons, Midland

ONTARIO (continued)

Simcoe County Museum, Minesing

T. Montgomery's Inn, Etobicoke

QUEBEC

Le Musée d'Art de Joliette

Musée des Beaux-Arts

Musée d'Ile Sainte-Helene

Musée du Québec

SASKATCHEWAN

Museum of Natural History

Western Development Museum

The most valuable information gathered through this questionnaire is qualitative; the themes emerging from the descriptive comments of museum educators. This information has been incorporated into the main body of the report.

It is difficult to acquire accurate statistical information on Canadian museum-school relations. The varieties of organizational structures, methods of record-keeping, programming, educational terminology, and staff size ensure that no questionnaire will be appropriate for all situations. The questionnaire used in this research was criticized for being both too general and too restrictive. With these reservations, what follows is commentary on information received in response to specific portions of the questionnaire.

B. Description of school-related activities

45 institutions reported offering school tours conducted by museum staff or volunteer teachers. Another 7 provide materials for self-guided tours. 22 institutions offer some type of tour for all grade levels.

29 institutions offer classes given in the museum on specific topics. Often classes are combined with a tour of exhibits.

29 institutions take programming into the schools. 9 said they do so "on request" and 6 said "occasionally".

4 institutions make regular visits to schools in preparation for museum visits.

12 institutions indicated they never make loans to schools. The commonest form of school loan is a kit or package of materials prepared for the purpose; 22 institutions provide this sort of service. 5 mentioned collections of artifacts specifically for school loans. 5 said they loaned individual specimens. Several mentioned portable exhibits and display cases for school use. Audio-visual materials, books, models, a portable planetarium, and scientific equipment were also mentioned.

Few institutions produce, or even sell, items specifically for school use. Several indicated their museum stores were frequently used by teachers.

9 institutions reported they are involved in some kind of pre-service teacher training, usually workshop sessions at the request of the training institution. (The information given under this item is confusing; several seemed to understand "pre-service training" to mean training for practicing teachers prior to theri use of museum resources.)

26 institutions provide in-service teacher training.

One of the most frequently mentioned additional forms of school-related service is assisting students and teachers with research projects.

Information provided about the geographical areas reached by these services was too incomplete and varied for general comments.

C. Staff

129 full-time employees at the reporting institutions are engaged for all or part of their time in education/extension activities. Approximately 79 person years of this time is spent on school-related activities. (One or more institutions did not report extension personnel because they are considered separately from education personnel.)

Also, 159 part-time museum workers spend some/all of their working time on school-related activities.

30 institutions use volunteer help and provided statistics. 3 other institutions noted they have volunteers. The 30 institutions have 1150 volunteers, 1104 of whom are

engaged, at least in part, in school-related activities. Usually they are teaching volunteers.

It is difficult for many institutions to assess the amount of involvement staff outside the education section has in school-related activities. For small institutions, the question is not applicable. Of the larger institutions, 8 said non-education staff have very little involvement and 2 said they are heavily involved. The most common contribution mentioned was in the training of volunteers.

D. Museum-school communication

23 institutions reported they have no formal communication links with the school system. The most common form of link is to have educators on museums' boards; 14 institutions indicated this. 7 said they have educational advisory committees, usually composed of teachers, principals and consultants. Several more indicated that members of their own staffs sit on school committees.

The most common form of informal communications link is with teachers who are friends and/or former colleagues.

E. Statistics

In 1980, approximately 7,694,500 people visited the 54 institutions keeping records. The annual number of visitors in the institutions surveyed ranged from approximately 500 to 1,400,000.

45 institutions were able to report both their total number of visitors in 1980 and the total number of student visitors in 1980-81. These reported 6,914,700 visitors and 734,600 student visitors. Students account for between 10 and 20 percent of the visitors at most institutions. Those institutions with the highest proportion of student visitors are the Enoch Turner Schoolhouse, with much of its programming devoted to schooling and the social history of children; the London Regional Children's Museum; the Atikokan Centennial Museum; the Red Deer and District Museum; and the Sam Waller Little Northern Museum, founded by a teacher.

At the 33 institutions offering school-related activities within their museums and keeping records, approximately 500,000 students were involved in these activities in the 1980-81 school year. An estimated additional 250,000 students participated in extension activities offered by the 28 institutions able to provide these statistics.

During the 1980-81 school year, 9 museums offered pre-service teacher training and recorded 1750 participating students.

The 23 institutions which provided in-service teacher training sessions in the 1980-81 school year and kept records reported serving an estimated 3750 teachers.

F. Costs

19 institutions provided no information about their education/extension budgets. 32 allocate education/extension funds from the general budget. Information received about budgets for school-related activities was incomplete and varied. Of those institutions giving complete information, it seems that roughly between one quarter and one half of theri education/extension budgets are spent on school-related activities.

14 institutions charge user fees to teachers and/or students. Most usually, an entrance fee is charged. These range between .25 and $1.50 per person, with two institutions charging $10.00 per group. At some institutions, there are different fees for elementary students and high school students and/or teachers and students. Some institutions charge varying amounts, depending on the type of service: self-guided tour, workshop, lecture, etc.

11 institutions reported receiving direct assistance from school budgets.

Note

Five additional institutions returned questionnaires after December 13, 1981, and so, unfortunately, their replies could not be incorporated into the text of this report.

APPENDIX D

Other materials researched and written by the author under the terms of this grant include:

"Please touch! The time is now for museum education", *Gazette*, Canadian Museums Association, Summer/Fall, 1980, pp. 32-37.

"Canadian collaboration: an overview", *Museum-school partnerships: Plans and programs*, Lehman and Ingoe (eds.), George Washington University Press, Washington, D.C., 1981.

"'The water pushes it and the wheel turns it': A study of grade five and six students' perceptions of an exhibit of a model sawmill at the Nova Scotia Museum", *Curator*, 1981, *24* (1), 5-18.

"A museum is not like the rest of the Department", A study of the Nova Scotia Museum as perceived by nineteen members of the staff of the Department of Education who work outside the Museum. Available from the Nova Scotia Museum, 1747 Summer Street, Halifax, N.S., B3H 3A6.